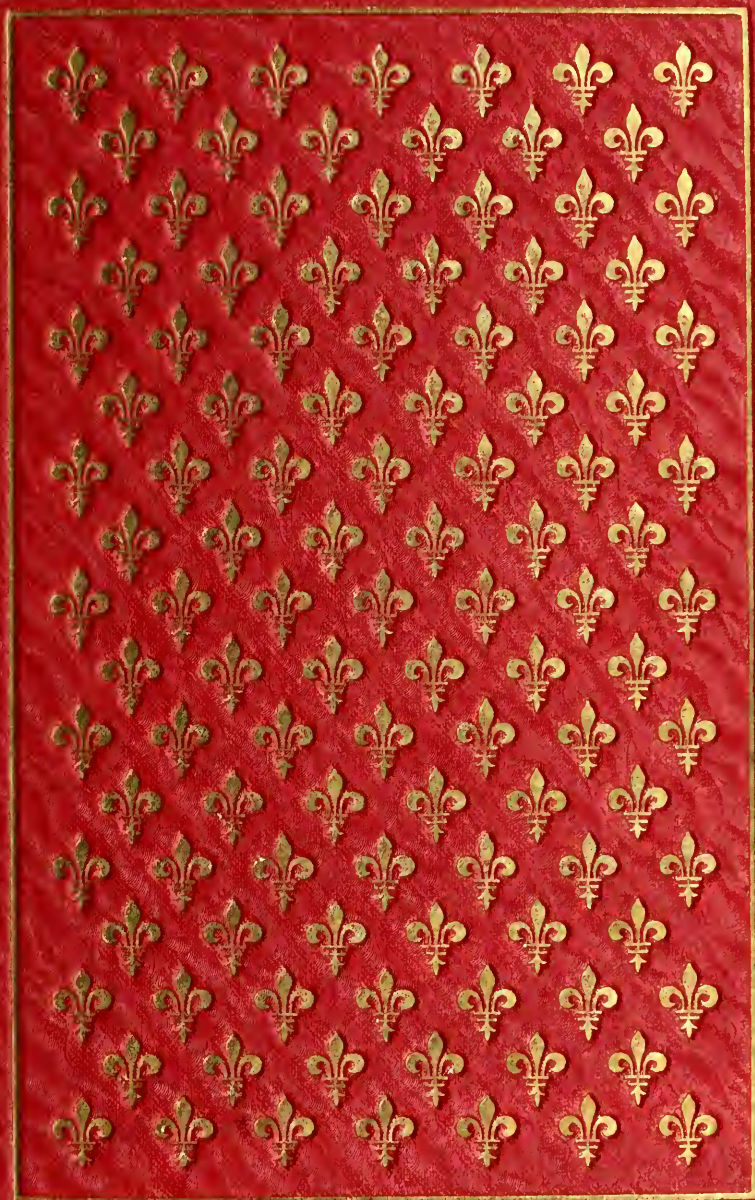


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CHARLES EISEN

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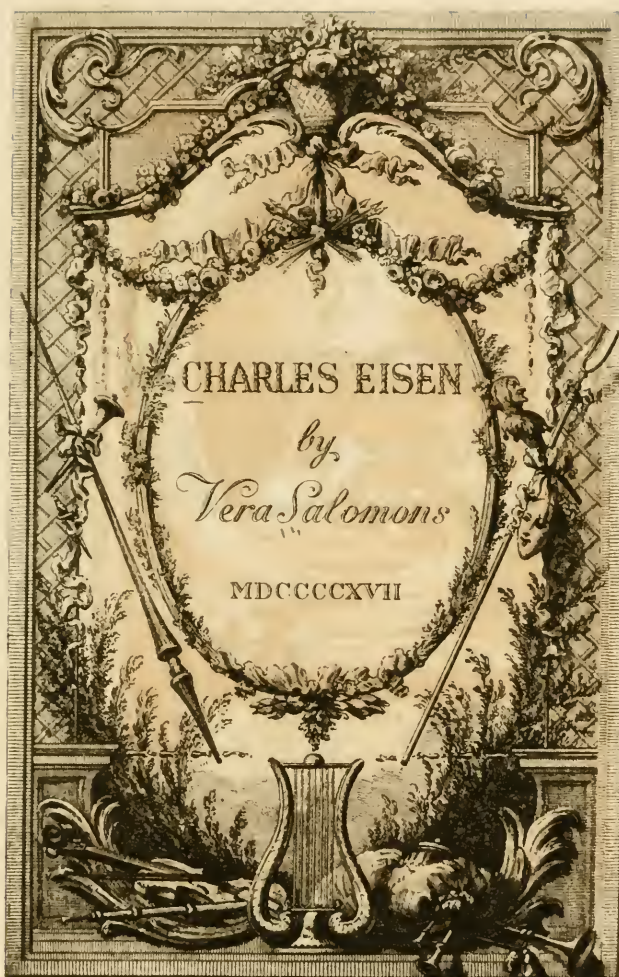
No. 83

This volume was prepared and mainly printed in 1914. Owing to the War, difficulties of production supervened, and in 1921 it is offered as a companion to the preceding volumes on Choffard and Gravelot.



Lepre puer

E. Picquet Sculp. 1764



THE HISTORY OF THE



XVIIITH CENTURY FRENCH BOOK-ILLUSTRATORS

CHARLES EISEN

BY

VERA SALOMONS

ILLUSTRATED WITH 39 PHOTOGRAVURES FROM
NEGATIVES BY THE AUTHOR

LONDON

JOHN & EDWARD BUMPUS LTD.

MCMXIV

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PRÉFACE

LE seul ouvrage qui ait embrassé l'ensemble de l'art français du XVIII^e siècle et fixé tous les aspects de ce délicieux Protée est l'œuvre d'une Anglaise, Lady Dilke. La grande dame qui fut l'amie et l'égale des plus remarquables "connoisseurs" a passé en revue, après les peintres et les sculpteurs, les artistes du meuble; elle a consacré le dernier de ses quatre volumes aux petits maîtres de l'estampe et de l'illustration. Les gravures qui accompagnent ces pages, d'une science aisée autant que sûre, mettent sous les yeux des lecteurs des pièces choisies, épreuves d'états ou dessins originaux. Pourtant quelques estampes ou vignettes c'était bien peu pour permettre d'apprécier des suites qui suffisent à garnir les rayons d'une ample bibliothèque d'amateur. La France, où les Portalis, les Beurdeley, les Béraldi ont si heureusement complété et continué les recherches amoureuses des Goncourts, ne pos-

sède aucun ouvrage qui, pour l'illustration, vienne compléter celui de Lady Dilke, en offrant aux dévôts et aux curieux du XVIII^e siècle l'œuvre même de ces dessinateurs au burin qui furent et qui restent les premiers du monde en leur genre spirituel et léger. C'est encore une Anglaise qui a entrepris de former un recueil qui manquait à la gloire de l'art le plus français: un recueil de "morceaux choisis" des graveurs du XVIII^e siècle, où le catalogue serait l'introduction d'un album.

Miss Vera Salomons avait appris à aimer et à connaître en spécialiste l'art exquis de nos graveurs d'illustration dans la célèbre bibliothèque de son père, Sir David Salomons qui est l'une des plus riches collections d'Angleterre pour le XVIII^e siècle français—un Musée Wallace du livre. C'est de ce sanctuaire qu'elle a tiré les petits trésors dont elle nous fait largesse. En photographiant elle-même, avec un soin que les travailleurs sauront apprécier, les exemplaires irréprochables de la bibliothèque paternelle, elle a préparé

des clichés qui, tirés en taille douce, transportent sur le papier à la cuve tout le velouté de l'original, et sa délicate saveur.

Elle a ainsi publié un *Gravelot* et un *Choffard*. Dans le livre, qui a le format et la belle mine d'un livre à vignettes du temps de Louis XV, un petit livre sur grand papier, tel dessin original, comme l'épreuve avec laquelle il voisine, nous fait suivre le crayon même du plus éblouissant des croqueurs de figurines ou du plus ingénieux des compositeurs de "culs-de-lampe." Aujourd'hui c'est Charles Eisen que Miss Vera Salomons nous présente et prie un ami de France de présenter aux Français.

Ils trouveront ici tout entier ce Wallon naturalisé Parisien, cet irrégulier, qui ne fut que de l'Académie de Saint Luc, sans parler de celle de Rouen, et devint le maître à dessiner de Messieurs les Chevaux légers de la Maison du Roi; cet original qui fit autant de sottises, petites ou grosses que de minuscules chefs-d'œuvre. La notice raconte, avec une sobriété savante, sa vie agitée et sa fin

misérable. Le catalogue est aussi complet que possible, même pour les dessins originaux qui ont été recueillis dans les collections de France et d'Angleterre. Enfin l'œuvre du dessinateur est devant nous et à nous, comme si l'amateur privilégié nous ouvrait ses plus charmants et ses plus précieux volumes à la meilleure page. Le plaisir est complet et sans mélange, car nous avons ici des images "sans paroles," sans les romans, les petits vers, les "héroïdes" illisibles, sans le texte de ces livres dont les plus sots furent parfois le plus joliment ornés, et où l'esprit, qui ne saurait être absent d'une œuvre ou d'un objet français du XVIII^e siècle, s'est réfugié dans les roses d'un frontispiece ou les fossettes d'un Amour.

EMILE BERTAUX.

MUSÉE JACQUEMART-ANDRÉ
PARIS.

The printing and issuing of this little volume has been separated by a grim abyss—War—which has robbed me and hundreds of others of a very dear friend and a brilliantly able and clever man, who sacrificed his life for his country.

Although over age for the Flying Corps, Emile Bertaux nobly volunteered for it and thus lost his life, leaving behind him a wife, who is bravely continuing the work, in the cause of art, that he was not permitted to finish.

This preface is one of the last things he wrote before joining the Army.

V. S.



THE LIFE OF CHARLES EISEN

IN the year 1761 Ficquet was drawing one of his exquisite miniature engravings on a copper plate; he was apparently copying a painting by Vispré, but in reality his memory was guiding the burin as it traced the heavy features and witty expression of his friend Charles Eisen.

Friendship between these two artists had existed for many years, since the time they both worked in Le Bas' joyous studio, and

used to revel in boisterous pleasures after pencil, brush and graver were put aside. Previous to Charles Eisen's training under Le Bas, he had learnt drawing and painting with his father, François Eisen. This artist was a Belgian who left Brussels and settled in Valenciennes, where he married and earned a living by painting pictures, chiefly for churches. In 1745, owing to rivalry with Gilis, a painter in the same town, and to difficulties with the authorities, François Eisen left France and returned to Brussels. Shortly after, the town was taken by the Maréchal de Saxe, and François Eisen again moved, and this time he established himself in Paris. At this period the artist painted genre pictures in the Flemish style; he has also engraved plates after Rubens and other compatriots.

François Eisen was married twice; by his first wife he had seven children, and one child by his second marriage. Charles-Dominique-Joseph, the third child, is the only one who is renowned; he was born at Valenciennes on the 17th of August in the

year 1720. In his early youth his father used to set him subjects to draw, such as a cloak, a rug, silk or linen drapery, a piece of furniture; sometimes, for a change, the pupil would make studies of plant life or of an animal; whatever the subject, it had to be precisely and accurately drawn. To develop his son's taste François Eisen was in the habit of taking him to collections of pictures: there he would attract the youth's attention to the beauty of certain compositions or make him remark the bad points of some painting. On their return home Charles had to make a similar picture, and should he not recollect the whole subject, he had to supplement it with some invention of his own. François Eisen told Hécart that it was through this method that he had gradually taught his son to invent compositions.

At the age of twenty-two we find Charles Eisen in Le Bas' studio, but he appears not to have spent many years there. Those were merry days when dances, rides into the country, and all kinds of gaieties were arranged

or discussed and organized by the kind, genial master and his lively troop of students! In a letter to Rehn, a Swede who had been one of Le Bas' pupils, the master sketched a trio galloping towards Nanterre, and has written below one of these riders "Mr. Esin peintre en Redingote."

Cochin and Noël le Mire were among the friends that Charles Eisen made during his student life in Paris. Le Mire was a fiery, passionate Norman, and late on a December afternoon in the year 1759 he brought to Eisen's home, work he had engraved after the artist's composition. Eisen examined it and pointed out several mistakes, whereupon Le Mire abused him, challenged him to come downstairs and fight it out, and exclaimed passionately: "If I did not respect your wife and your children, I would pierce your body through with my sword and I would join you!" There were several people present who prevented Le Mire from using his weapon when he rashly drew it; one wonders otherwise whether Eisen would have lived to

fulfil his brilliant career. The plates for the "fermiers généraux" edition of La Fontaine's "Contes" were probably being executed at that period, and it is even possible that one of these illustrations was the cause of this quarrel. Evidently Le Mire, like other contemporaries, pitied Charles Eisen's wife and family. The artist had married a woman who was twelve years his senior, when he was twenty-five years of age. They had five children; Le Bas was godfather to one of the sons and Madame Wille (wife of Jean-Georges Wille, the engraver) stood godmother to another of their children. No doubt the family suffered at a very early period from Eisen's extravagant and licentious behaviour; when he was forty-seven years of age he forsook them and lived a disgraceful life, squandering all his means on selfish pleasures.

The artist evidently evinced no interest whatsoever in the welfare of his family, for he did not figure at the wedding of his son, nor at that of his daughter.

In the year 1778 he died in Brussels.

During his later years he had been tortured by gout and ailments arising from a licentious life. The only heritage he left his wife and children was debts: baker, wig-maker, masseur, every kind of creditor—and Charles Eisen owed to many—came to lay their claims before the artist's unfortunate widow. The engraver Patusse, or Patas, who had paid the draughtsman for work he was to execute, but which the engraver never received, claimed the sum advanced to Eisen.

The story of Charles Eisen's life is the sad tale of a man who had the opportunities for doing great things and did not take them, nay, who rejected Fortune's offer. The artist's work rose into high repute, his contemporaries anxiously sought volumes containing Eisen's beautiful illustrations—the draughtsman was prolific, he drew with facility; with masterly ease he sent vignette after vignette to the engraver, but his activity did not last. When the artist's health began to fail, he worked only when in need of money, and during the last four years of his life he produced very little.

In spite of his coarse habits, Charles Eisen's work did not suffer or degenerate, in fact the artist always retained a knack of representing suggestive situations with a delicacy and refinement remarkable in themselves and still more surprising, in one of his temperament. The artist's usual custom appears to have been to receive payment in advance and fulfil commissions at his ease, and not unfrequently clients had considerable difficulty in obtaining his work.

The eighteenth century was a period when there existed not only good draughtsmen, but also fine interpreters of their work; one of the best engravers who reproduced Eisen's drawings was Joseph de Longueil. Probably these two artists were on more intimate terms than mere co-operation of work necessitated, for not only their artistic tastes, but also their amusements appear to have been similar. Wille, when noting in his memoirs the death of de Longueil, remarks: "*sa disposition pour la gravure étoit égale à celle qu'il avoit pour la débauche.*" In Paris one evening in January of 1773, there was a quarrel between a coach-

man and another man in the Rue Saint-Severin, which speedily resulted in the driver being pierced through the heart. Unfortunately de Longueil happened to be near the scene of action and was seized and charged with the murder, which had really been committed by an individual who had escaped into the gloom. The united efforts of de Longueil's friends Wille, Eisen, Aliamet, Lebas, Guérin, Quéverdo and Cochin, at last succeeded in obtaining his release.

The catalogue of an exhibition of the "Académie de Saint Luc" mentions a pair of drawings by Eisen that represent "Autumn" and "Spring," which were executed for Madame de Pompadour. One is after an ivory bas-relief belonging to the favourite, the other drawing is invented by Eisen and both have been engraved by the Marquise. For a short period Charles Eisen was drawing master to Madame de Pompadour, and some say he fell into disgrace through the following episode. The favourite, who was ever attempting to find new distractions for the king, one day pro-

posed that Eisen should design a costume for Louis XV—she wished the style to be tasteful, not over decorative, but above all it had to be original and unique. When the king wore the costume he entered the hall in high glee with his new toy; imagine his astonishment to see Charles Eisen standing there, in a costume identical in every respect with his own. It seems very doubtful whether Charles Eisen, or even a courtier in high favour, dared indulge in an impudent trick on the king, in those days when the Bastille was so threateningly near at hand. More probably Charles Eisen incurred the favourite's displeasure because his was not the polite, courteous manner she was accustomed to from her protégés. The Marquise was a great patroness of art and expressed her own artistic feelings by means of the etching needle; she appears to have reproduced several drawings of Boucher and Eisen. Some of these etchings suggest, by their great charm, that Eisen was more intimately acquainted with their execution than is hinted at by the signature they bear.

The post of "professeur des pages et des gardes-du-corps" was given to Charles Eisen through Madame de Pompadour's influence. M. Cellier remarks that it was a rich sinecure, the revenue of which would allow the artist to enjoy every pleasure in life. At some period Charles Eisen appears to have occupied the position of painter and draughtsman to Louis XV, for below the fine "estampe" entitled "La Dame de Charité" are the words "d'après le dessin original de Charles Eisen Peintre et Dessinateur du Roi et Associé de l'Académie de sciences, belles lettres et arts de Rouen" and "gravé par Voyez l'Ainé en 1773." The draughtsman was also appointed professor of drawing to "Mrs. les Chevaux Légers de la Garde du Roi." On the title-page of an "Œuvre suivie" by Charles Eisen, he is stated to be "adjoint a professeur de l'Académie de peinture de Paris," but Jal points out that in reality the artist was never connected with the "Académie royale," for his name does not appear in the lists of the "Académie" published in the

“almanachs royaux.” Charles Eisen, however, belonged to the “Académie de Saint Luc” and exhibited many oil paintings and other works at the exhibitions they held. This democratic academy gave the artist one obscure honour after another, and Charles Eisen became “conseiller,” then “adjoint à professeur,” “professeur,” and in 1774 he became “adjoint à Recteur.” Four years earlier his name had appeared on the list of the “Académie royale de Rouen” as “associé titulaire.” At this period the draughtsman was producing some of his most beautiful work; author, editor and publisher vied with each other to secure Eisen as illustrator of their books—Dorat and his friend de Pezay ranking among the victors in this strife for Eisen’s co-operation. Who would look at Dorat’s writings now, if they did not contain some of the most exquisite illustrations ever produced?

There is an anecdote of the period which may perhaps be true, although it would appear to have been invented for the enter-

tainment of gossiping Paris. Dorat was at his publishers' when a customer entered and asked for a copy of the "Baisers." No sooner was the book in his hands than the purchaser tore out the illustrations and went away, leaving the superfluous letterpress in the shop. Be it said to the credit of the Chevalier Dorat that his good humour and wit always made him take a sneer in good part. Not even Galiani's satirical remark "*Ce poète se sauve du naufrage de planche en planche*" made the author cross; nay, Dorat joked about it as he repeated it to his friends. Although some of this poet's verse is pretty and witty, it is doubtful whether his poems would have found their way into so many salons and been seen on every "grande dame's" toilet-table at her levee, had it not been for the magic influence of Charles Eisen's and Marillier's pencils. Is it not to the former that Palissot applied when "*Les Philosophes*" was to be illustrated? The pictures for this play are among some of the rare instances where Charles Eisen both designed and engraved

them. The volume caused great wrath among the philosophers who frequented Madame Geoffrin's salon, whereas the rest of Paris delighted in seeing her held up to ridicule under the disguise of "Cydalise," a "femme savante."

When Colardeau's free translation of Pope's poem "Lettre amoureuse d'Héloïse à Abailard" was republished in 1766, although the work bid fair to have numerous purchasers, Colardeau wished to ensure its success by obtaining Charles Eisen as illustrator. This poem revived the taste for the heroic epistle in France, a literary style which had fallen into disuse since the time of Ovid. Colardeau's initiative was followed by volumes of "Héroïdes" by his friend Dorat.

In 1777 Eisen left France for Belgium; according to his wife, the artist made this move "pour ses affaires," but his biographers doubt the truth of this statement. Some propose that his debts caused him to quit Paris; others think that as the vignette was no longer so much in vogue, the artist did not

have sufficient patrons to satisfy him, this, however, seems unlikely, considering his artistic career had practically ended.

Many of his contemporaries railed against the fashion of publishing worthless literature and of obtaining readers, or merely purchasers, by means of decorating the pages magnificently. Grimm was one of the foremost of these legitimate malcontents, and he wrote so vehemently against this practice, that in some instances he and his party vented their anger by unjustly depreciating Eisen's illustrations, which are very beautiful and unsurpassed in their own style. After Grimm had seen de Pezay's "*Heureux jour*," he wrote: "*Dieu pardonne à M. Dorat, . . . qui sait pardonner si chrétiennement les injures épigrammatiques! Dieu lui pardonne à son tour d'avoir mis tous nos rimailleurs, et même une partie de nos prosaïques, dans le goût d'orner leurs insipides productions d'estampes et de vignettes: pratique également funeste au bon goût du dessin et à la bourse des acheteurs! Un poëte campagnard (de*

Pezay) adresse à son ami citadin une épître sur l'innocence de la vie champêtre sous le titre: *L'Heureux Jour, Epître à Mon Ami*; et parce que M. Eisen y a mis une mauvaise estampe et quelques maussades vignettes en cartouches, il faut que nous payions trente six sols ce qui n'en vaut pas six." Thirty-six sols is equivalent to one shilling and sixpence, but with the present value of money it might be regarded as about three shillings to-day. Grimm again sneers at the price paid for "*Les Baisers*" at the time of issue (namely sixteen shillings) which seemed very high to him. What would he have said to-day, when a similar copy in a fine condition may fetch as much as 3,000 fr. (£120)! Many are the surprises that not only Grimm's party, but even admirers of Eisen's work would have had, had they lived until the twentieth century.

It would be an amusement for the historically curious to note the great number of courtiers of the eighteenth century whose names are unknown to any but students of illustrated books or of engravings of the

period, for fitful Fame allows an insignificant nobleman's name to live, only because of a fine head-piece in which Eisen has introduced his crest—the arms of the patron of the book!

Charles Eisen's unfortunate habits were his bitterest enemies, they even caused his death at the age of fifty-eight, when other men possess full vigour, but these habits did not influence his work, which posterity still holds in such high esteem.





THE ART OF CHARLES EISEN

TOWARDS the middle of the eighteenth century there arose, in France, a new school of art which was ended abruptly by the Revolution. The exponents of this artistic phase, who survived the year 1793, did not necessarily lay aside their pencils and their brushes, but events caused them to modify their art and the subjects they were accustomed to portray to suit the new rule of democracy; for pictures depicting the luxuries of a wealthy nobility were unpopular, and might even cause the artist much inconvenience from over zealous republicans.

Since the last days of Louis XVI until the era of Napoleon I, art received no encouragement. The publication of the beautiful edition of La Fontaine's "Contes et nouvelles en vers," which was to have contained magnificent illustrations by Fragonard, had to be abandoned owing to the lack of subscribers; many other books at about that period, 1795, suffered a similar fate. For some years, while the romantic style prevailed, the cultured world would see in the preceding period of art only a masquerade of hedonism and flippant insincerity. Scornful censors forgot that art has many moods, and that a serious, noble and austere style could not have developed at a period when befrilled gallants and witty, capricious ladies were its patrons.

Art of the eighteenth century in France is a sincere and charming representation of the times which gave birth to it. Life was gay, flighty and reckless; dress was rich in lace and embroidery; ornamentation was lavished in refined and artistic profusion on walls,

furniture, coach, jewellery, "bonbonnière," "affaires de toilette"; even trivialities like programmes, and every variety of announcement and advertisement, required decoration by a gifted hand. In this world of dainty grace we must not expect the bold, severe style of a Dürer, for each particular period inevitably tends to produce that which is typical, and the "petits maîtres" executed work depicting the life of their patrons or subjects that appealed to them. During the eighteenth century, etching and engraving particularly appealed to French artists, and were successfully adapted to their subjects; thus the "estampes" and book-illustrations of this time are nearly the finest, if not the finest, ever produced.

Foremost among the men whose beautiful illustrations are so much admired to-day stand Charles Eisen, Moreau le jeune, Choffard, Marillier, Cochin, Gravelot and a few others. Although most of the artists depict somewhat similar subjects, the style of each master has its distinctive trait and personal charm.

The art of Charles Eisen overflows with grace, delicacy and ingenious handling of themes that would be inartistic but for a magic pencil. Marillier's method of drawing alone approaches Eisen's unique style, but even Marillier does not succeed in making the depths, shades and half tones of a vignette melt together in soft, velvety and rich harmony. It seems impossible that any one should turn over the pages of "Les Baisers" without wondering at the beauty of the engravings; indeed, surprise increases as one perceives head-piece and tail-piece on leaf after leaf, always beautiful, ever graceful, with never an awkward line, and ever a new and original design which vies with the last one in grace and charm. The frontispiece is an allegorical representation of the marriage of the Dauphin (afterwards Louis XVI) to Marie Antoinette; no subject could have been more fortunate in giving play to the illustrator's ingenuity and inventive genius. Behold the bridal couple clasping hands across an altar near which Cupid hovers! Most of the

picture is contained within a domed canopy supported on four columns. The background is formed by the earth encircled by the signs of the Zodiac, from which the Gemini are issuing forth, carrying wreaths of flowers with which to crown the prince and his bride. The Austrian double-headed eagle is on the cornice of the canopy and two little cherubim are imitating Castor and Pollux by flying towards it bearing crowns. The abundance of flowers, fruit, musical instruments and artistic appliances scattered in careless, yet harmonious, disorderly profusion at the feet of the royal couple, signifies peace and plenty. The vignette above the poem "*Le mois de Mai*," and the tail-piece at its close, also refer allegorically to the Dauphin's wedding, celebrated at Versailles in the year 1770 in the month of May.

The number of vignettes by Eisen is incalculable, and even to-day so many books illustrated by him are still in existence, that much space would be required to point out the distinctive features pertaining to each

illustration. Eisen contributed some of his best work to literature by authors as diverse as Ovid and Arnaud. The plates in La Fontaine's "Contes et nouvelles en vers" are very celebrated, so are those charming ones for the light poems of Dorat and of de Pezay; the engravings to "Les quatre parties du jour" by Zacharie, and those in Saint-Marc's works are exquisite. Illustrations by Charles Eisen were even published in books issued many years after his death; M. Cellier mentions these as instances: "Œuvres agréables et morales" by de Pezai, Liège, 1791, 2 vols., 8vo, and Legouvé's tragedy "La mort d'Abel" published in 1793. There is also an edition of this play, issued at the same date, containing illustrations signed by Boizot as draughtsman, and by Baquoy, J. Le Roy and Patas as engravers.

At the same period as some of his finest illustrations were executed, Eisen painted sacred, mythological, and other subjects in oil colours; sometimes these pictures were of large dimensions, like that exhibited at the

“Académie de Saint Luc” in 1764, which measured six feet by four feet and represented “Sainte Geneviève assise dans la campagne, faisant la lecture.” Small paintings in oil or water colours, etchings, drawings in Indian ink, or in sanguine passed from the artist’s hand to exhibition, engraver, publisher, author and patron, incongruous in media and so varied in subjects that they might easily have been by different artists, were it not for the uniform charm and beauty apparent in all Eisen’s good work.

Many present-day collections possess drawings by Charles Eisen, some are in one of the media just stated, others are a combination of several. In the original red crayon drawing here reproduced, one can perceive, by the aid of a magnifying glass, traces of black lead under portions of the red chalk lines. His favourite method of drawing vignettes was in pencil on vellum, and with very charming results; graceful nymphs reclining on velvety moss, little cupids playing around opaque clouds, lovers

meeting in wooded glades, or bold knights besieging ancient forts; these scenes have feeling, they have depth, vigour, reality, and even life, and yet these plays are acted on the minute field of one or two square inches of parchment!

A few volumes contain etchings which Eisen drew after his own designs; among the best known are the works of Boileau, one of the early books Eisen illustrated, for it appeared in the year 1747; "Les Philosophes" by Palissot, issued in 1760, and the charming plate in Moreau's "Bibliothèque de Madame la Dauphine," representing Marie Antoinette being crowned by the Graces, and which also appears in "Les Grâces," written by de Querlon. For his "Œuvre suivie," that work which is so scarce that it has been regarded, by many, as complete in four "livres," when it really consists of six parts, the artist designed and etched numerous plates representing a great variety of subjects, such as decorative fountains, graceful vases, designs for

ex-libris, funeral monuments and garden statuary.

There were great fêtes given in the year 1745 when the Dauphin married the Infanta Marie-Thérèse-Raphaëlle, and as was customary the best artists were engaged in perpetuating these celebrations and festivities in a series of engravings. It must have been a great honour for Charles Eisen to be chosen to execute the title-page for a folio volume concerning the fêtes given by the metropolis on the occasion of the royal nuptials. This fine design bespeaks its own praise and is drawn in a style curiously unlike his usual early style, the beautiful way in which De Lafosse has engraved it is also surprising, for most of Eisen's illustrations about this period, are rather coarsely engraved, although many, such as those in the "*Œuvres de M. Boileau Despréaux*" (1747), are pretty. Gradually, as his career advances, we see the signatures of the engravers De Lafosse and A. C. Boucher appearing less often side by side with "Ch. Eisen del."

Occasionally one comes across an illustration which has been invented and etched by the artist, and engraved by another hand, such as the armorial head-piece above the dedication to the Dauphin in "*Les Beaux Arts réduits à un même principe*," by the Abbé Batteux, which is entirely by Eisen, excepting for the finishing touches with the graver which D. Sornique gave. This engraver frequently skilfully reproduced Eisen's drawings, but the artist's translators "*par excellence*" are de Longueil, E. de Ghendt, N. de Launay, N. le Mire, Massard, Masquelier, D. Née, Aliamet, J. C. Baquoy and N. Ponce, and the book-illustrations which their talents produced when combined with those of the draughtsman are masterpieces. Charles Eisen was fortunate in having so many contemporaries all eager to make fine reproductions of his work; indeed, it would appear that those who engraved the artist's compositions were inspired by their beauty and reached the zenith of their art when they traced on to copper the graceful forms which Eisen invented.

Sometimes, it is true, one finds a poor engraving bearing Eisen's name, accompanied by that of his translator, but one must not be too hasty in deeming it an inferior plate, for it may possibly be a bad impression of a masterpiece. In the eighteenth century the means of facing a copper-plate with steel was unknown, and therefore after a few proofs had been pulled from a very delicately engraved plate, the prints would lose their depth and brilliancy; thus, to judge fairly and to enjoy eighteenth-century "gravures en taille douce," early proofs should be examined and preferably impressions on large paper, for wide margins enhance their beauty, since the surrounding paper forms, as it were, a mount or frame to the picture. Frequently when the copper-plate became worn, the original engraver, or an inferior one, was employed in retouching the plate; proofs pulled from these plates should be carefully avoided by collectors. Usually these prints are unmistakably mediocre, but if they, in one or two instances, happen not to be, it

is very difficult for anybody who has not seen a fine first proof to perceive that the print he beholds is from a retouched copper-plate. Series of worn retouched engravings of Eisen and other artists were issued at intervals, by the publishers who owned the copper-plates and wished to increase their profits by issuing sets of designs intended, according to their titles, to be useful to artists.

An author sometimes employed an engraving that was executed for a certain book, in subsequent different works. We even find the same pictures appearing in books by different writers, such as Gellert's "*Fables et Contes*" (translated by Boulenger de Rivery) illustrated with head-pieces that afterwards served as fleurons on the title-pages of "*Théâtre de M. Favart*."

Although Charles Eisen always maintained a refinement and delicacy of style peculiar to himself, his accuracy of drawing and excellence of composition varied considerably. It would be interesting to certify

what caused the inequality in Eisen's work. May one assume that a life of dissipation and declining health accounts for magnificent and mediocre work coming from his hand at the same period? In spite of gout and other ailments the artist rarely executed poor illustrations; most of his inferior ones are secondary only by comparison to his masterpieces.

From his domain at Ferney satirical, critical Voltaire wrote a letter addressed to Eisen which appears at the beginning of the 1769-1770 edition of "*La Henriade*." What author could praise his illustrator more than by announcing publicly that he feared his book would be famous owing to the artistic value of the plates therein, more than to its literary value? There are those who consider this epistle a flattery on the part of the author. Why should it be so? The subjects may have been treated in the way which particularly gratified Voltaire, and although these illustrations do not rank among Eisen's best work, they justly merit appreciation.

Books occupy much space, and a collection

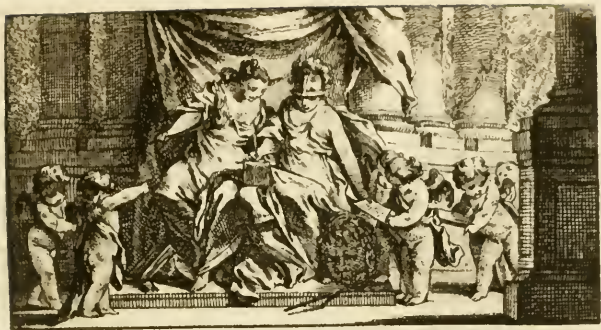
of volumes containing representative work by Eisen, in fine condition, would be very costly; nevertheless the art lover, in the restricted area of an attic, can possess and enjoy to the full the work of a book-illustrator if he is content to collect vignettes. Separate title-pages, fleurons, head-pieces, plates, tail-pieces, invitation cards, programmes, announcements, visiting cards, bookplates and other leaves decorated by the artist, can be gradually collected and the admirer finds untold joy in adding engravings, each more beautiful than the last, to his portfolio. Perhaps the most pleasant form of perusing the work of French illustrators of the eighteenth century is by placing a collection that has been formed in this way, into albums. Let us open the volume containing representative vignettes by Charles Eisen! The uninitiated and the connoisseur, both will find their sense of beauty satisfied. There is a grace and fascination in his work, especially in his small drawings, that would captivate any lover of the beautiful, and would not let him pause to

think whether the proportions of the artist's lovely nymphs are accurate or not. Ingenuity, good composition, originality, life, soft gradation from silvery lights to dense velvety shades, are the characteristics of Charles Eisen's art. His work has unique merits, undefinable in words, and which can be but ill defined in reproduction where the master-touch is not and the brilliancy of the original is lacking. However, the cast of face peculiar to Eisen's personages is there: those rounded oval contours with a delicately defined short nose, the tip slightly turning upwards; there, are also dimpled cupids with curl crowned head and large gazing eyes set widely apart in the chubby face, these distinctive traits do not disappear with reproduction.

Versatility is a feature common to many good artists, yet there are few in the sphere of book illustration who can surpass Charles Eisen's inexhaustible source of originality and invention. The plates in this little volume naturally give but a slight idea of the prolific artist's career.

These pages only deal with the draughtsman as an illustrator and by doing so they eliminate very little of his important work, for although he produced fine estampes and other engravings which are much prized even to-day, it is as a decorator of books that the name, Charles Eisen, became famous and is likely to live so long as humanity retains a taste for the beautiful and graceful and until his works powder into dust.





CATALOGUE OF THE BEST KNOWN BOOKS ILLUSTRATED BY CHARLES EISEN

ABRÉGÉ DE L'HISTOIRE ROMAINE,
orné de 49 estampes gravées en taille-douce
avec le plus grand soin, qui en représentent
les principaux sujets. *Paris, Nyon, 1789, 4to.*
A frontispiece and 48 plates. 3 of the plates
bear Eisen's name and are engraved by P. E.
Tardieu and Louis le Grand.

In the preface it is stated that this abridged
edition is by the Abbé Millot, and that the
editor bought the plates, which had been
executed for "Le spectacle de l'histoire ro-

maine" by "Philippe" (E. A. P. Pretot). Reprinted in 1796 and in 1805; the plates in these editions are worn. *Paris, Moutardier, an XIII* is on the title-page of the 1805 issue. See PHILIPPE.

AFFICHES, ANNONCES, ET AVIS DIVERS, 1754, 8vo. A decorative title-page by Eisen, engraved by Delafosse.

ALGAROTTI. IL CONGRESSO DI CITERA. *In Parigi. Appresso Prault*, 1756, 16mo. A frontispiece, a title-page and 2 head-pieces. The frontispiece and a head-piece are by Eisen, engraved by Legrand. The title-page and the other head-piece, which contains Mme. de Pompadour's portrait, are unsigned, the former is by Cochin.

A manuscript note, written at the period, teaches us that the Signora . . . to whom this book is dedicated, is none other than Mme. de Pompadour.

ALGAROTTI. IL CONGRESSO DI CITERA DEL CONTE ALGAROTTI ACCRESCIUTO DEL

ALCUNE LETTERE E DEL GIUDIZIO D'AMORE.
Parigi, Appresso Marcello Prault, 1768, 16mo.
 A frontispiece, a title-page and 2 head-pieces.

The frontispiece and both head-pieces are the same as in the last edition, excepting that one of these latter is reversed. The title-page is by Moreau.

ALMANACH DE NORMANDIE pour
 l'Année 1752 Présenté a Mr. de Pontcarré.
 Premier Président du Parlement. *A Rouen,*
chés Besongne Fils, 24mo. An ornamental
 title-page by Eisen, engraved by N. le Mire.

This little volume is not mentioned in "Les Almanachs français" by Grand-Carteret, nor in the supplement to that book by F. Meunier. It is possible that the almanack was never published, as I have only seen proofs before and after letters of the title-page. There also exist proofs before and after letters of a differently designed title-page for the same almanack for that year; this is by Descamps, engraved by N. le Mire and bears the same inscription as the one by Eisen.

ALMANACH DES BESTES pour l'instruction de la jeunesse. 1758, 48^{mo}. An ornamental title-page and 12 pictures of wild animals by Eisen, engraved by Le Bas, N. le Mire, Sornique and Aliamet.

This little volume is exceedingly scarce.

ALMANACH DES HÉROÏDES, contes, fables, théâtres, poësies, etc., avec de très belles Figures pour l'année 1773. *Amsterdam, chez Magerus*, 32^{mo}. 6 plates after Eisen each occupying two pages. These illustrations have been previously published in various works and are unsigned.

ALMANACH. État actuel de la musique du Roi et des trois spectacles de Paris. *Paris, Vente*, 1770, 24^{mo}. A frontispiece and one plate by Eisen, engraved by Baron, and 4 illustrations by other artists.

The almanack appeared from the year 1759 to 1777; plates were not placed in each issue. In the 1771, 1773 and 1777 little volumes, Eisen's work for the 1770 edition is repeated, and the almanack for the year

1774 contains the same plates (not frontispiece) as the 1770 edition.

ALMANACH HISTORIQUE ET CHRONOLOGIQUE DE TOUS LES SPECTACLES. *Paris, Duchesne, 1752, 12mo.* A title-page and a frontispiece; this latter is engraved by Delafosse after Eisen.

ALMANACH LITTÉRAIRE, ou Étrennes d'Apollon. *A Athènes et à Paris, veuve Duchesne, 1777, 16mo.* A frontispiece by Eisen, engraved by Lingée.

ALMANACH POÉTIQUE ÉNIGMATIQUE pour l'année 1759. Orné de figures, dédié à son Altesse Sérénissime Madame la Duchesse d'Orléans par M. Deschamps de Ste. Suzanne, avec aprobation et privilège du Roi. *A Paris, chez Duchêne et la Vve. Legras, 16mo.* A title-frontispiece by Eisen, engraved by de Ferth, and 12 plates also by Eisen, engraved by Aliamet and Delafosse.

A collection of 12 riddles, with their answers at the end of the book. Grand-Carteret gives 1756 as the date of the first issue.

ALMANACH POUR LA VILLE DE ROUEN Présenté à M. de Luxembourg. Gouverneur de Normandie pour l'année 1755. *A Rouen, Chés E. V. Machuel. 24mo.* An ornamental title-page by Eisen, engraved by N. le Mire.

This little book is not mentioned in "Almanachs français" by Grand-Carteret, nor by F. Meunié in his supplement to that work. The almanack may never have been published, since I have seen proofs before and after letters of the charming title-page only.

ALMANACH. Petit almanach de poche, pour cette presente Année. Orné de Figures en Taille douce. Etrennes mignonnes pour l'An de N. Seigneur MDCCLXIX. *A Liege, Dessain. 32mo.* A title-page and 12 plates by Eisen, engraved by Massard.

ANACRÉON, SAPHO, BION ET MOSCHUS. Traduction nouvelle en Prose, suivie De la Veillée des Fêtes de Vénus et d'un choix de Pièces de différens Auteurs,

par M. M. . . . C. . . . [Moutonnet de Clairfond]. *A Paphos, et se trouve à Paris, Chez Le Boucher*, 1773, 8vo and 4to. A frontispiece, 12 head-pieces and 13 tail-pieces by Eisen, engraved by Massard.

Proofs before letters of the head-pieces and tail-pieces exist.

There are a very few copies with the plates coloured, and although these fetch high prices and are always 4to size, the plates are not as charming and pleasing, from an artistic point of view, as the black and white ones, for they were originally issued uncoloured and printed accordingly. These very rare coloured copies were evidently painted for certain purchasers of the period.

Some copies have Bastien as publisher.

One of the most charmingly illustrated books of the eighteenth century.

Many copies have the poem "Héro et Léandre" bound at the end of the volume. *See Musée.*

There are a few 4to copies which are very scarce. 4to copies which are reprints, issued

at the same date, also exist and are likewise rare.

A reissue dated 1780 contains the same plates in an inferior state.

Eisen's original pencil drawings for this work are in the Musée Condé at Chantilly.

AQUIN DE CHATEAU-LYON (D').
CONTES MISES EN VERS par un petit cousin de
Rabelais. *Londres et se trouve a Paris chez
Ruault, libraire, 1775, 8vo.* A fleuron on the
title-page and a plate by Eisen, engraved by
N. de Launay.

The fleuron exists in proof before letters.

ARCQ (D'). HISTOIRE GÉNÉRALE DES
GUERRES DIVISÉE EN TROIS ÉPOQUES, etc.
*Paris, de l'Imprimerie royale, 1756, 2 vols.,
4to.* A frontispiece by Eisen, engraved by
Chenu, and a folded plate.

The frontispiece exists in three states.

ARIOSTE. ORLANDO FURIOSO DI LUDOVICO
ARIOSTO. *Birmingham, Baskerville, 1773, 4*

vols., royal 8vo. A portrait and 46 illustrations.

The portrait of Ariosto in vol. i is drawn by Eisen after Titian's painting and engraved by Fiquet. Eisen also designed 8 plates, which are engraved by de Longueil, N. de Launay, E. de Ghendt and Massard.

A very fine edition.

The 1912 edition of Cohen's "Guide" states that although vols. ii, iii, and iv bear the date 1773, the work was not published until 1775. M. Picot discovered this by 1774 being engraved on some of the plates in vol. iv. He points out that of "chant xxxvii" in particular. In Cohen's "Guide" they also say: "We have discovered at the Bibliothèque nationale (Paris) the exceedingly rare prospectus published by the editors, dated 1775."

Some very scarce copies contain plates before letters, with the exception of those engraved by Bartolozzi. A hundred large paper copies were issued 4to size.

ARNAUD (BACULARD D'). FAYEL, TRAGÉDIE, par M. d'Arnaud. *Paris, Le Jay*, 1770, 8vo.

Some copies contain a mediocre plate by Eisen, engraved by de Longueil. Other copies are illustrated by an unsigned plate that is equally poor.

According to M. Panhard, the one by Eisen is dated 1771 and exists in *eau-forte* and also with the artists' signatures only.

ARNAUD (BACULARD D'). LAMENTATIONS DE JÉRÉMIE. Ode par M. d'Arnaud. Nouvelle édition. *Paris, Le Jay*, 1769, 8vo. A plate engraved by Massard after Eisen.

ARNAUD (BACULARD D'). MÉRINVAL, DRAME. Par M. d'Arnaud. *Paris, Lejay*, 1774, 8vo. One plate by Eisen, engraved by de Longueil.

ARNAUD (BACULARD D'). LES ÉPOUX MALHEUREUX, ou Histoire de monsieur et

madame de (Labédoyère). *Paris, Veuve Ballard et fils*, 1783, 2 vols., 8vo. 19 plates by Eisen; some are unsigned, others are signed with Eisen's name and that of the engravers H. Guttenberg, C. Guttenberg or C. Macret.

Copies containing the full number of plates are very scarce indeed.

ARNAUD (BACULARD D'). *LES ÉPREUVES DU SENTIMENT*, par M. d'Arnaud. *Paris, Delalain*, 1775, 3 vols., 8vo. 48 illustrations.

These volumes contain, for the most part, reissues of the works stated below. This is a list of them with the dates of their first issues, in which the illustrations, which are very beautiful, ought to be found in first proofs. Each story is illustrated by one plate, a head-piece and a tail-piece:

Vol. I. *Fanny*, 1767, by Eisen, engraved by E. de Ghendt.

Lucie et Mélanie, 1767, by Eisen, engraved by de Longueil.

Clary, 1767, by Eisen, engraved by
D. Née.

Julie, 1767, by Eisen, engraved by
de Longueil.

Nancy, 1767, by Eisen, engraved by
E. de Ghendt.

Batilde, 1768, by Eisen, engraved
by Massard.

Vol. II. Anne Bell, 1769, by Eisen, engraved
by L. Legrand.

Sélicourt, 1769, by Eisen, engraved
by L. Binet and N. Ponce.

Sidney et Volsan, 1770, by Eisen, en-
graved by L. Binet and N. Ponce.

Adelson et Salvini, 1772, all by
Eisen, although the plate is un-
signed; the head-piece is en-
graved by N. Ponce and the
tail-piece by Massard.

Sargines, 1772, by Eisen, engraved
by N. Ponce and E. de Ghendt.

Vol. III. Zénothémis, 1773, by Eisen, en-
graved by N. de Launay and
N. Ponce.

Bazile, 1773, by Eisen, engraved
by de Longueil, D. Née and
N. de Launay.

Lorezzo, 1775, by Marillier.

Liebman, 1775, by Marillier.

Rosalie, 1775, by Marillier.

ARNAUD (BACULARD D'). NOUVELLES
HISTORIQUES, par M. d'Arnaud. *Paris, Veuve
Ballard et Fils*, 1774-1783, 3 vols., 8vo.

This is a reissue of books that were
originally published separately. Here is a
list of those in vol. i, giving the dates
when they were first issued with these illus-
trations :

Salisbury, Paris, Delalain, 1774, a frontis-
piece, a plate, one head-piece and a tail-
piece engraved by de Longueil, D. Née
and Helman.

Varbeck, 1774, a plate, one head-piece,
and a tail-piece engraved by D. Née.

Le Sire de Créqui, 1776, a plate, one head-
piece and a tail-piece engraved by Delaunay
le jeune and D. Née.

Eisen drew all these, but vols. ii and iii are not illustrated by him.

BARRE (LE PÈRE). HISTOIRE GÉNÉRALE D'ALLEMAGNE, par le P. Barre. *Paris, Chés Charles J. B. Delespine et Jean-Thomas Herissant, 1748, 10 vols. bound in 11 parts, vol. viii being in 2 parts, 4to.* A portrait, one frontispiece, 11 fleurons on the title-pages, 52 head-pieces and 10 tail-pieces.

The 11 fleurons are by Eisen, engraved by Lebas; some being the same repeated.

Most of the tail-pieces are unsigned, and several head-pieces are alike.

BARRETT. L'ELOGE DE LA FOLIE. *See* ERASME.

BARTHE (NICOLAS THOMAS). LETTRE DE L'ABBÉ DE RANCÉ À UN AMI, écrite de son collège de la Trappe, par M. Barthe. *Genève et Paris, Duchesne et Panckouke, 1765, 8vo.* A plate, one head-piece and a tail-piece by

Eisen, engraved by de Longueil. The head-piece exists in *eau-forte*, in finished proof before text, but with the draughtsman's name spelt, Essen; also in proof before text with the artist's name corrected to, Eisen.

BASAN. DICTIONNAIRE DES GRAVEURS ANCIENS ET MODERNES, depuis l'origine de la Gravure, par F. Basan, Graveur; seconde édition, mise par ordre Alphabétique, considérablement augmentée et ornée de cinquante Estampes par differens Artistes célèbres, ou sans aucune, au gré de l'Amateur. *Paris, chez l'Auteur, Cuchet & Prault*, 1789, 2 vols., 8vo. 2 frontispieces, 3 head-pieces, and 50 other illustrations, 14 of these are 2 on a page. 10 are by Eisen, and are reprinted from other works for which they were executed.

Most of the plates are borrowed from books previously published and are printed from worn copper-plates in Basan's possession. The picture for "Le Rossignol" in

vol. ii, page 89, appears here for the first time, and is by Bernard Picard.

The first edition of this book appeared in 1767, 2 vols., 12mo, without illustrations. A reissue, containing the illustrations is: *A Paris, chez J. J. Blaise, 1809, 2 vols., 8vo.*

BATTEUX (L'ABBÉ). COURS DE BELLES-LETTRES, ou principes de la littérature, nouvelle edition. *Paris, chez Saillant, Durand, 1753, 4 vols., 12mo.* A frontispiece, 4 fleurons on the title-pages and 5 head-pieces. The frontispiece, one fleuron and 3 head-pieces are signed "C. Eisen inventit. De Lafosse Scülpsit."

BATTEUX (L'ABBÉ). LES BEAUX ARTS RÉDUITS À UN MÊME PRINCIPE. *Paris, Durand, 1746, 8vo.* A frontispiece, a fleuron on the title-page, a head-piece above the dedication to the Dauphin, and 3 head-pieces by Eisen. The Dauphin's arms above the dedication are engraved by Sornique, but are drawn and

etched by Eisen; the other illustrations are engraved by Delafosse.

Another edition, containing the same illustrations: *Paris, Durand, 1747, 8vo.* Holland paper copies of this later issue exist.

BEAURAIN (JEAN, CHEVALIER DE). HISTOIRE MILITAIRE DE FLANDRE, depuis l'année 1690. jusqu'en 1694. inclusivement. Par le Chevalier de Beaurain (et de Boisgelin). *A Paris, Chez le Chevalier de Beaurain, Ch. Nic. Poirion, Ch.-Ant. Jombert, 1755, 2 vols., folio.* A title-page, a frontispiece, 5 head-pieces, 5 tail-pieces and maps.

The frontispiece, 5 head-pieces and 4 tail-pieces are by Eisen, engraved by Tardieu, Delafosse, Lempereur, Legrand and Baquoy.

Vol. ii, which contains maps, is in 5 parts which are bound together.

BERNARD (P.-J., DIT GENTIL-BERNARD). L'ART D'AIMER ET POESIES DIVERSES DE M. BERNARD. 8vo. A title-page and 7 plates. The title-page to "L'art d'aimer" and the

4 plates for "Phrosine et Mélidore" are by Eisen, engraved by C. Baquoy and N. Ponce.

The charming frame round the title has also been engraved by Lud. Dreppe, but appears never to have been published.

BERNARD (P.-J., DIT GENTIL-BERNARD).
L'ART D'AIMER ET POÉSIES DIVERSES DE BERNARD. Edon. ornée de sept figures. *Paris, de l'imprimerie de Didot jeune, l'an IIIeme* (1795). *Se vend chez Deterville, 8vo.* 4 plates by Eisen, engraved by C. F. Letellier, Patas and Dupréel, and 3 plates by Martini.

In 1775 Eisen's plates were published in "L'art d'aimer," and appear without letters in the 1795 edition, because these latter have been erased.

BERNARD (P.-J., DIT GENTIL-BERNARD).
PHROSINE ET MÉLIDORE, poëme en quatre chants. *Messine et Paris, Le Fay, 1772, 8vo.* 4 plates by Eisen, engraved by N. Ponce and C. Baquoy; these are the same compositions as those mentioned in the previous book. Large paper copies exist.

BILLARDON DE SAUVIGNY. LES
APRÈS-SOUPÉS DE LA SOCIÉTÉ, petit théâtre
lyrique et moral sur les aventures du jour.
A Sybaris, chez l'auteur, 1783, 23 parts in
6 vols., 18mo. 28 illustrations.

5 fleurons by Eisen; these had already appeared in books by Dorat. As this work was issued in separate parts, those that became exhausted were reprinted, thus it is difficult to obtain a copy of this book containing equally bright plates in each part. The second issue of the first two parts can be recognized as such, by there being no printed title-page to each piece. The first collation mark in the right edition, begins with the letter "A." In the reprint it begins with "A 2." The editor's prospectus and the engraved title-page of vol. i in the reprint bear "Nouvelle édition, à Paris, 1783," instead of "Sybaris," and the paper is of a bluish tint.

BLIN DE SAINMORE. LETTRE DE
BIBLIS À CAUNUS SON FRÈRE, précédée d'une

lettre à l'auteur, par M. Blin de Sainmore. *Paris, Sébastien Jorry, 1765, 8vo.* A plate, a head-piece and a tail-piece.

The head-piece and tail-piece are by Eisen, engraved by de Longueil; they exist in the *eau-forte* state and in proof before text.

BLIN DE SAINMORE. LETTRE DE GABRIELLE D'ESTRÉES À HENRI IV, précédée d'une épître à M. de Voltaire et de sa réponse, par M. Blin de Sainmore. *Paris, Sébastien Jorry, 1766, 8vo.* A plate, one head-piece and a tail-piece by Eisen, engraved by J. F. Rousseau, Massard and J. Aliamet.

BLIN DESAINMORE. LETTRE DE JEAN CALAS A SA FEMME ET A SES ENFANS. Précédée d'une Epître a Mde. de . . . sur le Sentiment. Par M. Blin de Sainmore. *Paris, Sébastien Jorry, 1767, 8vo.* One plate, a head-piece and a tail-piece by Eisen, engraved by E. de Ghendt and Massard.

BLIN DE SAINMORE. LETTRE DE SAPHO À PHAON, précédée d'une épître à

Rosine, d'une vie de Sapho, etc., par M. Blin de Sainmore. *Paris, Sébastien Jorry, 1767, 8vo.* A plate, a head-piece and a tail-piece. The head-piece is by Eisen, engraved by E. de Ghendt.

BLIN DE SAINMORE. ŒUVRES DIVERSES DE M. BLIN DE SAINMORE. *Paris, 1775, 2 vols., 8vo.*

The same illustrations as in the separate opuscules, of which all those illustrated by Eisen have been mentioned before. Volume i of this collection was also published under the title of: "Héroïdes ou Lettres en vers, nouvelle édition, Revue, corrigée, augmentée & ornée de Gravures. Par M. Blin de Sainmore. *Paris, Sébastien Jorry, 1767,*" 8vo.

Another issue of the "Héroïdes," with the same illustrations, is: "troisième édition, *Paris, Delalain, 1768,*" 8vo.

There are copies of both editions on large Holland paper.

In some copies besides the title-page of

the “Héroïdes” in general, each particular work has its own printed title-page.

BOCCACE. IL DECAMERONE DI M. GIOVANNI BOCCACCIO. *Londra (Paris)*, 1757, 5 vols., 8vo. 5 pretty title-pages, a portrait, 110 plates and 97 tail-pieces.

11 plates are by Eisen and bear the following signatures of engravers: Ouvrier, Sornique, Martenasi, Lempereur, Tardieu, Aillamet (Aliamet), Baquoi and N. N.

One of the most successfully illustrated books of the eighteenth century. The first proofs of the plates are marked with a “paraphe” on the lower part of the back of each plate; it looks like a small script monogram; the volumes containing these are most sought after. All copies are on Holland paper. There exist proofs before the artist’s name and in various states: before numbers, before frames, etc., and also *eaux-fortes* in various states. The proofs of the illustrations in the Italian edition are accepted as the first impressions; there are, however, copies of

the French edition which contain proofs with the “paraphe,” and they were placed in the volumes at the time of issue. There have been several editions of this book.

BOCCACE. LE DÉCAMÉRON DE JEAN BOCCACE, traduit par Le Maçon. *Londres (Paris)*, 1757, 5 vols., 8vo. The same plates and tail-pieces as in the last mentioned book.

This translation, published by the same editors as those of the Italian edition, is much sought after, although the impressions of the plates, and especially of the tail-pieces, are not so fine. There was one issue on large paper, which is inferior to the small paper copies. One sometimes finds copies of this French edition with plates bearing the “paraphe,” indicating them as first proofs (see note to Italian edition). Some collectors place plates of the Italian edition into their copy of the French issue, but they cannot hide the inferiority of the tail-pieces. These “culs-de-lampe” are even repeated in several parts of the book, and are not put at the same

places as in the original edition. Note that the plate which belongs to the first "Nouvelle" of the eighth "Journée" is different in the French edition to that in the Italian one.

There are several very inferior reissues of this work.

BOILEAU. ŒUVRES DE M. BOILEAU DESPRÉAUX. Nouvelle Édition, avec Eclaircissemens historiques donnés par lui-même et rédigés par M. Brossette, etc., avec des remarques et des dissertations critiques par M. de Saint-Marc. *Paris, David et Durand (Impr. de J. B. Coignard), 1747, 5 vols., 8vo.* A portrait, 5 fleurons on the title-pages, 6 unsigned plates, 39 head-pieces, 19 of them being unsigned, and 25 tail-pieces all unsigned, with the exception of 2 that bear the names of their engraver.

Although only 3 fleurons and 20 head-pieces are signed by Eisen, he designed the 5 fleurons and 39 head-pieces contained in the book; these are engraved by himself,

De Lafosse, Aveline, C. Boucher and P. F. Tardieu. They are pretty in spite of being rather coarsely engraved, as is the case with much of Eisen's early work. M. Ch. Mehl pointed out that the head-piece representing animals is placed above the ninth satire instead of heading the eighth one, and *vice versa*. Copies on fine Holland paper contain the brighter proofs of the plates, and these copies have an asterisk, or a dot, against the number that marks the page. Some copies were printed on very thick paper; these are exceedingly scarce.

BOILEAU. ŒUVRES DE BOILEAU DES-PRÉAUX. *Paris, David, 1757, 3 vols., 16mo.* 3 unsigned fleurons on the title-pages and 3 head-pieces, one of these is signed "Eisen inv. Sornique sc."

BOLTS. ÉTAT CIVIL, POLITIQUE ET COM-MERÇANT DU BENGAL, ETC.; ouvrage traduit de l'Anglois de M. Bolts, par M. Demeunier. *À la Haye, chez Gosse Fils, 1775, 2 vols.,*

8vo. A plate in each volume; both are by Eisen, engraved by N. de Launay and Helman.

BOUGAINVILLE (DE). L'ANTI-LUCRECE. *See* POLIGNAC.

BOULENGER DE RIVERY. FABLES ET CONTES. *See* GELLERT.

BRUTÉ DE LOIRELLE. LES ÉNEMIS RÉCONCILIÉS, pièce dramatique en trois actes, en prose. *La Haye*, 1766, 8vo. A frontispiece by Eisen, engraved by Aliamet.

CAMOËNS (LOUIS). LA LUSIADE DE LOUIS CAMOËNS; Poëme héroïque, en dix chants, nouvellement traduit du Portugais, avec des notes et la vie de l'Auteur. Enrichi de figures à chaque chant. *Paris, Nyon*, 1776, 2 vols., 8vo. 10 unsigned plates in Eisen's style.

CATULLE. TRADUCTION EN PROSE DE CATULLE, TIBULLE ET GALLUS Par l'Auteur des Soirées Helvétiques et des Tableaux (le marquis de Pezay). *Paris, Delalain, 1771, 2 vols., 8vo.* A charming title-page in vol. i, repeated in vol. ii, and 3 tail-pieces: 2 with the initial letter "L" in the centre, and one with the initials "T.D.," engraved by de Longueil after Eisen.

This translation has been attributed to a Sieur David.

COLARDEAU. LETTRE AMOUREUSE D'HÉLOÏSE À ABAILARD, traduction libre de M. Pope par M. Colardeau, nouvelle édition revue et corrigée par l'Auteur. *Paris, veuve Duchesne, 1766, 8vo.* A plate and one head-piece by Eisen, engraved by Massard.

CORBIE. THÉÂTRE DES BOULEVARDS, ou Recueil de Parades. *A Mahon (Paris), de l'imprimerie de Gilles Langlois, à l'enseigne De l'Étrille, 1756, 3 vols., 12mo.* 3 frontispieces in Eisen's style.

COSTAR. LETTRES ET OPUSCULES POÉTIQUES, par M. Costar. *Londres et Paris, chez Lagrange*, 1789, 8vo. 2 plates, a head-piece and one tail-piece by Eisen, engraved by de Longueil and J. Aliamet.

These illustrations had already appeared in "Lettre de Lord Velfort, etc.," by Dorat.

COSTARD. LETTRE DE CAÏN APRÈS SON CRIME, à Mahala son épouse. *Paris, Sébastien Jorry*, 1765, 8vo. A plate by Eisen, engraved by Le Mire.

COULANGE (DE). POÉSIES VARIÉES, DE MR. DE COULANGES, divisees en quatre livres. *Paris, chez la V. Cailleau*, 1753, 12mo. A title-page by Eisen, engraved by Aliamet. See next book mentioned.

COULANGE (DE). L'APOTHÉOSE DE GRÉGOIRE. Poëme héroï-comique, en deux chants. Nouvelle édition. *Paris, Cailleau*, 1758, 12mo. The title-page by Eisen, en-

graved by Aliamet, is the same as that in the last mentioned volume, but with the lettering altered to suit the book.

It is quaint and in a style similar to Eisen's early drawings.

COYER (L'ABBÉ). LA NOBLESSE COMMERCANTE, par M. l'abbé Coyer. Nouvelle édition. *Londres et Paris, Duchesne, 1756, 2 vols., 12mo.* A plate by Eisen, engraved by D. Sornique.

CRÉBILLON. LES ŒUVRES DE M. DE CRÉBILLON. Nouvelle édition. *A Paris, Nyon Fils, etc., à l'Occasion, 1754, 3 vols., 12mo.* 3 fleurons on the title-pages, engraved by Legrand after Eisen.

DELILLE (JACQUES). LES GÉORGIQUES DE VIRGILE. *See VIRGILE.*

DELISLE DE SALES. DE LA PHILOSOPHIE DU BONHEUR. Ouvrage recueilli et publié par l'auteur de la Philosophie de la

Nature. *A Paris*, 1796, 2 vols., 8vo. A title-page repeated in each volume, 3 portraits and 16 plates; 4 of these latter are by Eisen, engraved by de Longueil. The illustrations are coloured in some copies.

Eisen's plates, together with three by Wille, illustrate "Les Sens." See DU ROSOIR.

DELISLE DE SALES. EPONINE OU DE LA RÉPUBLIQUE, ouvrage de Platon découvert et publié par l'auteur de la "Philosophie de la nature." *Paris*, 1793, 6 vols., 8vo. 24 plates, that have appeared in previous publications, by Eisen and other artists.

DEMARTEAU (GILLES L'AÎNÉ). ŒUVRE. 4 vols., folio.

This work of Demarteau was issued in parts, and should consist of 729 numbered sheets. There are numerous plates engraved in a style resembling crayon drawing, mostly after Boucher's designs, and also engravings after compositions by Eisen and others.

DEMEUNIER. ÉTAT CIVIL, POLITIQUE
ET COMMERÇANT DU BENGAL. *See* BOLTS.

DESCAMPS. LA VIE DES PEINTRES FLAMANDS, ALLEMANDS ET HOLLANDOIS, avec des portraits gravés en taille-douce, une indication de leurs principaux ouvrages, & des réflexions sur leurs différentes manières, par M. J. B. Descamps. *Paris, Fombert, 1753-1763, 4 vols., 8vo.* A frontispiece, 2 head-pieces with arms and 168 head-pieces with portraits; 74 of these latter bear Eisen's name and are engraved by Ficquet, R. Gaillard, D. Sornique, Teucher, François, L. Le Grand, M. Aubert and Basan.

The following book is usually added to this work, thus making 5 vols.: "Voyage pittoresque de la Flandre et du Brabant, avec des réflexions relativement aux arts & quelques gravures. Par Mr. J. B. Descamps. *Paris, Desaint, etc., 1769,*" 8vo. 6 illustrations and a map.

DESHOULIÈRES (MME.). ŒUVRES DE
MME. ET Mlle. DESHOULIÈRES, nouvelle

édition. *Paris, Prault fils*, 1747, 2 vols., 12mo. A portrait, 2 ornamental title-pages and 4 head-pieces; these latter are by Eisen, engraved by De Lafosse and A. C. Boucher.

DORAT AND BLIN DE SAINMORE.
LETTRES EN VERS, ou Épîtres héroïques et
amoureuses. *Paris, Sébastien Jorry*, 1766,
8vo. A frontispiece, 4 head-pieces and 4
tail-pieces by Eisen.

This volume contains: "Lettres d'Octavie, sœur d'Auguste, à Antoine; de Héro à Léandre; d'Abeilard à Héloïse; de Julie, fille d'Auguste, à Ovide." The first two letters were published in the same year, alone, without being followed by the two latter epistles.

Some copies contain a portrait of Dorat by Denon, engraved by Saint-Aubin; this has been added.

DORAT. There are copies on Holland paper of all the books by Dorat mentioned here.

Eaux-fortes of the plates in these volumes exist.

Eaux-fortes and proofs before text of the head-pieces and tail-pieces in Dorat's works are to be found.

DORAT. AMILCA, OU PIERRE LE GRAND, tragédie, précédée d'un discours, etc. *Paris, Sébastien Jorry*, 1767, 8vo. A plate by Eisen, engraved by de Longueil. Holland paper. See pp. 70, 71.

DORAT. BAGATELLES ANONYMES, Recueillies par un Amateur. *Geneve*, 1766, 8vo. A head-piece and a tail-piece, both unsigned. According to Cohen the tail-piece is by Eisen, engraved by Née. Published at 4 sols the copy (a sol equals 5 centimes). See pp. 70, 71.

DORAT. EPÎTRE À CATHERINE II, IMPÉRATRICE DE TOUTES LES RUSSIES. *Paris, Sébastien Jorry*, 1765, 8vo. A head-piece and a tail-piece by Eisen, engraved by de Longueil. Published at 4 sols the copy. See pp. 70, 71.

DORAT. L'ISLE MERVEILLEUSE, poeme en trois chants, traduit du grec, suivi d'Alphonse ou l'Alcide Espagnol, conte très-moral. *Genève*, 1768, 8vo. A pretty plate by Eisen, engraved by L. Legrand. See pp. 70, 71.

DORAT. IRZA ET MARSIS, OU L'ISLE MERVEILLEUSE, poème en deux chants, suivi d'Alphonse, conte. *A la Haye et Paris, Delalain*, 1769, 8vo. A title-page, 3 plates, 2 head-pieces and 2 tail-pieces by Eisen, engraved by de Longueil, Legrand, Massard and E. de Ghendt.

The plate in the last mentioned edition appears here as title-page, with the text engraved on it. See pp. 70, 71.

DORAT. LA DANSE, chant quatrième du poème de la Déclamation, précédée de notions historiques, etc. *Paris, Sébastien Jorry*, 1767, 8vo. A plate by Eisen, engraved by E. de Ghendt.

Forgeries of this book exist, but they are bad imitations. See pp. 70, 71.

DORAT. LA DÉCLAMATION THÉÂTRALE, poëme didactique en trois chants, précédé d'un discours. *Paris, Sébastien Jorry, 1766, 8vo.* A decorative half-title and 3 plates by Eisen, engraved by E. de Ghendt. See pp. 70, 71.

DORAT. LE CÉLIBATAIRE, comédie en cinq actes et en vers, etc. *Paris, Delalain, 1776, 8vo.* A decorative title-page by Eisen, engraved by de Launay junior. See pp. 70, 71.

DORAT. LES BAISERS, ou collection de petits poèmes érotiques. *A la Haye, et se trouve à Paris, chez S. Jorry et Delalain, 1770, 8vo.* A frontispiece, one head-piece and one tail-piece by Eisen, engraved by Ponce, de Longueil and Binet.

The first edition of "Les Baisers," limited to fifteen copies. This book contains the first proofs of the frontispiece, the head-piece of the "Hymne au Baiser," and of the tail-piece to the fifteenth "Baiser." In the next edition the frontispiece appears again, the head-piece is above the first "Baiser," and the tail-piece

is printed at the end of the twentieth "Baiser." Holland paper. See pp. 70, 71.

DORAT. LES BAISERS, précédés du Mois de Mai, poëme. *La Haye et Paris, Lambert & Delalain*, 1770, 8vo. A title-page, a fleuron on the title-page, a frontispiece, 22 head-pieces and 22 tail-pieces. All by Eisen, excepting 2 tail-pieces which are by Marillier. The illustrations are engraved by N. Ponce, J. Aliamet, de Longueil, L. J. Masquelier, N. de Launay, C. Baquoy, D. Née, L. Ch. Lingée, Massard and Binet.

This volume is one of the most gracefully and beautifully illustrated books ever produced. To appreciate fully the artistic value of these engravings, one must see a large Holland paper copy, with the title printed in red, for these contain early proofs; moreover, copies containing first proofs can be known as such by several errors in the pagination of the "Mois de Mai."

It is stated that several "découvertes" proofs exist. *Eaux-fortes* and various states

of the plates exist, but are very scarce. In many copies "Imitations des auteurs latins" follows the "Baisers," but it does not alter the value of the book. It was published at 20 livres (20 frs.), a price which Grimm thought high.

This book's frontispiece and the head-piece and tail-piece of the "Mois de Mai," relate allegorically to the marriage of the Dauphin (afterwards Louis XVI) with Marie Antoinette of Austria, celebrated at Versailles in the month of May, 1770.

On the page preceding the frontispiece is a note stating that incomplete copies of this work have been issued by mistake, and that the publishers are willing to add the missing parts, printed on similar paper of the same dimensions, to the imperfect copies, in order to satisfy their owners. The original drawings are in the late Baron James de Rothschild's collection. See pp. 70, 71.

DORAT. LES CERISES ET LA DOUBLE MÉPRISE, contes en vers, pour servir de suite

a ceux d'Alphonse et de l'Isle Merveilleuse. *La Haye (Paris)*, 1769, 8vo. A plate by Eisen, engraved by de Longueil.

The original pencil drawing on vellum is in the late Baron James de Rothschild's collection.

Another edition, "Seconde édition. *A La Haye*, 1769," 8vo, contains the same illustration. See pp. 70, 71.

DORAT. LES DÉVIRGINEURS ET COMBABUS, contes en vers, précédés par des Réflexions sur le Conte, et suivis de Floricourt, histoire française. *Amsterdam (Paris)*, S. Jorry, 1765, 8vo. 2 plates by Eisen, engraved by de Longueil.

This book also appeared, during the same year, under the title: "Les trois frères et Combabus." On the title-page of certain copies of the first edition the last two words are hidden by a strip of paper, so that one only reads "Les trois frères." In 1766 it was stated that a reissue was in course of publication. See pp. 70, 71.

DORAT. LES TOURTERELLES DE ZELMIS, poeme en trois chants. Par l'Auteur de Barnevelt. (*Paris*, 1766), 8vo. A title-page, one plate, a head-piece and a tail-piece by Eisen, engraved by de Longueil. Beautiful illustrations. See pp. 70, 71.

DORAT. LETTRE DE BARNEVELT, DANS SA PRISON, A TRUMAN, SON AMI; précédée d'une de l'auteur. Nouvelle Edition. *Paris, Sébastien Jorry*, 1763, 8vo. A plate, one head-piece and a tail-piece.

The plate and head-piece are signed "Ch. Eisen Inv. De Longueil Sculp."; the tail-piece is unsigned. Both head-piece and tail-piece are charming.

Another edition, containing the same illustrations, is dated 1764. See pp. 70, 71.

DORAT. LETTRE DE JULIE, FILLE D'AUGUSTE, A OVIDE. *Geneve, et Paris, Bauche*, 1766, 8vo. A head-piece and a tail-piece by Eisen, engraved by Massard. See pp. 70, 71.

DORAT. LETTRE DE LORD VELFORT À MILORD DIRTON, SON ONCLE, précédée d'une lettre de l'auteur. *Paris, l'Esclapart*, 1765, 8vo. 2 plates, a head-piece and a tail-piece by Eisen, engraved by de Longueil and J. Aliamet. Printed by Christophe Ballard. See pp. 70, 71.

DORAT. LETTRE D'OVIDE À JULIE, Précédée d'une lettre en prose a M. Diderot. 1767, 8vo. A plate, one head-piece and a tail-piece by Eisen, engraved by D. Née. See pp. 70, 71.

DORAT. LETTRE DE VALCOUR À SON PERE, etc. *Paris, Jorry*, 1767, 8vo. A plate, one head-piece and a tail-piece by Eisen, engraved by J. B. Simonet. See pp. 70, 71.

DORAT. LETTRE DE ZEÏLA, JEUNE SAUVAGE, ESCLAVE À CONSTANTINOPLE, A VALCOUR, OFFICIER FRANÇOIS; précédée d'une lettre a Madame de C . . . Nouvelle Edition. *Paris, Sébastien Jorry*, 1764, 8vo. A

plate, a head-piece and a tail-piece by Eisen, engraved by de Longueil. These illustrations are very pretty.

“Lettre de Zeïla, etc.” was also issued in 1766 with “Lettre de Julie à Ovide,” with a head-piece and a tail-piece by Eisen, engraved by Massard.

Published at 8 sols the 2 volumes. The publishers also sold the volume of “Lettre de Julie, etc.” alone, at 4 sols “for those who already have the first editions of that of “Zeïla.” See pp. 70, 71.

DORAT. LETTRE DU COMTE DE COMMINGES À SA MÈRE, suivie d’une lettre de Philomèle à Progné. *Paris, Sébastien Jorry, 1764, 8vo.* 2 plates, 2 head-pieces and 2 tail-pieces by Eisen, engraved by de Longueil and Aliamet.

Another edition, “nouvelle edition, 1765,” contains the same illustrations. See pp. 70, 71.

DORAT. LETTRES D’UNE CHANOINESSE DE LISBONNE À MELCOUR, OFFICIER FRANÇAIS.

La Haye & Paris, Lambert, Jorry et Delalain, 1770, 8vo. A plate, one head-piece and a tail-piece by Eisen, engraved by Massard.

Reissued, with the same engravings, in 1771 as "seconde édition." This book forms part of the "Mélanges." See pp. 70, 71.

DORAT. LETTRES PORTUGAISES. *Paris* (1806), 8vo.

A copy of this edition is in the Musée Condé at Chantilly, and contains 13 pencil drawings on vellum which Eisen executed for an earlier issue.

DORAT. MES FANTAISIES. *Amsterdam & Paris, Sébastien Jorry*, 1768, 8vo. A title-page, a fleuron on the title-page, a head-piece and a tail-piece by Eisen, engraved by de Longueil and E. de Ghendt.

Proofs before letters of the beautiful title-page exist.

Another edition containing the same illustrations: "Ludibria ventis, Troisième édition

considérablement augmentée. *A la Haye, et se trouve à Paris, Chez Delalain, 1770,* 8vo. See pp. 70, 71.

DORAT. ŒUVRES COMPLÈTES DE DORAT. *Paris, 1764-1777, 20 vols., 8vo.*

Vol. i contains: "Lettres en vers et œuvres mêlées," illustrated with a portrait, a title-page, 6 plates, 10 head-pieces and 8 tail-pieces. The title-page, all the plates, 9 head-pieces, and 7 tail-pieces are signed with Eisen's name and are engraved by de Longueil, Aliamet and Simonet. One head-piece bears only Aliamet's signature, and there is a tail-piece that is unsigned.

Vol. ii contains: "Œuvres mêlées en vers et en prose," and is illustrated with a title-page, 4 plates, 3 head-pieces and 2 tail-pieces by Eisen, engraved by de Longueil and Le Mire.

Vol. iii contains: "La Déclamation théâtrale, poëme didactique en quatre chants," and is illustrated with 4 plates by Eisen, engraved by E. de Ghendt.

Vol. iv contains: "Mes Fantaisies," and is

illustrated with a title-page, a fleuron on the title-page, one head-piece and a tail-piece by Eisen, engraved by de Longueil and E. de Ghendt.

Vol. v contains: "Les Baisers," and is illustrated with a title-page, a fleuron on the title-page, a frontispiece, 22 head-pieces and 22 tail-pieces. All by Eisen, excepting 2 tail-pieces which are by Marillier. N. Ponce, J. Aliamet, de Longueil, L. J. Masquelier, N. de Launay, C. Baquoy, D. Née, L. Ch. Lingée, Massard and Binet engraved the illustrations.

Vol. vi contains: "Recueil de contes et de poemes," and has a title-page, 5 plates, 2 head-pieces and 2 tail-pieces by Eisen, engraved by de Longueil, Massard and E. de Ghendt.

Vol. vii contains: "Lettres d'une chanoinesse de Lisbonne a Melcour, Officier français, suivies de l'épître intitulée: Ma Philosophie, et de quelques poésies fugitives," and "Idylles de Saint-Cyr" and is illustrated with a title-page, 2 plates, 3 head-pieces

and 3 tail-pieces. A plate, one head-piece and a tail-piece are by Eisen, engraved by Massard.

All the remaining volumes are illustrated by Marillier and Quéverdo. Large Holland paper copies exist. Very few sets of these works have uniform bindings of the period. In small paper copies the pagination continues throughout the volumes, whereas in large Holland paper ones, each volume has its pages numbered separately. Evidently these copies were printed earlier than the ones on small paper, since the plates in them are far brighter than in the latter.

A magnificently illustrated work. See pp. 70, 71.

DORAT. ŒUVRES. *Paris, Delalain, 1792-1796, 20 vols., 8vo.*

A reissue of the last mentioned edition, in a slightly smaller size, with the same plates in a very good state. See pp. 70, 71.

DORAT. RECUEIL DE CONTES ET DE POEMES, par M. D. . . . ci-devant mousque-

taire, troisième édition augmentée de l'Hermitage de Beauvais. *A la Haye, et se trouve à Paris, chez Delalain, 1770, 8vo.*

This collection is composed of: "Irza et Marsis," "Alphonse," "Les Cerises," and "Sélim et Sélima," which are separately described in this catalogue and need not, therefore, have their illustrations again mentioned here. There are other poems which have no plates, in the volume.

Another and fourth edition is dated 1776 and contains the same illustrations. See pp. 70, 71.

DORAT. RÉGULUS, TRAGÉDIE EN TROIS ACTES ET EN VERS, Précédée d'une lettre au Solitaire Du Guélaguet. *Paris, Sébastien Jorry, 1765, 8vo.* A plate, one head-piece and a tail-piece by Eisen, engraved by de Longueil.

The illustrations are very pretty. This tragedy was reprinted in 1766. See pp. 70, 71.

DORAT. RÉPONSE DE VALCOUR À ZÉILA, précédée d'une lettre de l'auteur à une femme

qu'il ne connaît pas. *Paris, Sébastien Jorry*, 1766, 8vo. A plate, a head-piece and one tail-piece by Eisen, engraved by de Longueil and J. Aliamet.

Published at 16 sols a volume. M. Panhard gives the date as 1765. See pp. 70, 71.

DORAT. SÉLIM ET SÉLIMA, poème imité de l'allemand, suivi du Rêve d'un musulman, traduit d'un poète arabe. *Leipsick et Paris, Sébastien Jorry*, 1769, 8vo. A plate by Eisen, engraved by E. de Ghendt.

Another edition containing the same illustration: "Seconde édition, Revue et corrigée. *A Leipzig, et se trouve à Paris, Chez Delalain*, 1769," 8vo.

The original pencil drawing on vellum is in the late Baron James de Rothschild's collection. See pp. 70, 71.

DORAT. SUITE DES BAGATELLES ANONYMES, Recueillies par un Amateur. *Genève*, 1767, 8vo. A head-piece and a tail-piece by Eisen, engraved by D. Née. See pp. 70, 71.

DORAT. THÉAGÈNE, tragédie en cinq actes. *Paris, Sébastien Jorry, 1766, 8vo.* A plate by Eisen, engraved by E. de Ghendt. See pp. 70, 71.

DREUX DU RADIER. L'EUROPE ILLUSTRE, etc. Ouvrage enrichi de portraits gravés par les soins du sieur Odieuvre. *Paris, Odieuvre & Le Breton, 1755-1765, 6 vols., royal 8vo.* A frontispiece by Eisen, engraved by Sornique, and 600 portraits.

The frontispiece is a fine plate representing "Europa" as Minerva; in an atlas by Zannoni this engraving is used again, and in that case represents "France" as Minerva, the text being altered to suit the book. Some copies are on large paper with settings to the portraits. Brunet mentions that 30 copies were published folio size.

DUBOS (L'ABBÉ). RÉFLEXIONS CRITIQUES SUR LA POÉSIE ET SUR LA PEINTURE. Sixieme edition. *Paris, Pissot, 1755, 3 vols., small 4to.* A fleuron, which appears on the

title-page of each volume, a plate and 3 head-pieces.

The plate and 2 of the head-pieces are unsigned; the fleuron and one head-piece are signed "Eisen del. J. P. Le Bas sculp."

The sixth and best edition.

DU BUISSON. LE TABLEAU DE LA VOLUPTÉ, ou les quatre parties du jour. Poeme en vers libres, par M. D. B. *A Cythère, au temple du Plaisir*, 1771, *small 8vo*. A title-page, 4 plates, 4 head-pieces and 4 tail-pieces by Eisen, engraved by de Longueil.

A charmingly illustrated book. Impressions before text of the pretty head-pieces exist. A reissue dated 1777 contains the same illustrations.

DUMORTOUS. HISTOIRE DES CONQUÊTES DE LOUIS XV, tant en Flandre que sur le Rhin, & en Allemagne & en Italie, depuis 1744, jusques à la Paix conclue en 1748. *Paris, de Lormel*, 1759, *folio*. A frontispiece, a fleuron on the title-page, 27 plates, 6 head-pieces, 5 tail-pieces and 14 maps.

Many of the plates are unsigned, 4 head-pieces and one tail-piece are likewise unsigned. One head-piece is signed "C. Eisen del. L. Lempereur sculp." and the unsigned tail-piece is in Eisen's style.

This work is published on a very fine scale and is lavishly illustrated.

DU ROSOI. LES SENS, poëme en six chants. *Londres (Paris)*, 1766, 8vo. 15 illustrations including 4 pretty plates, 3 head-pieces and 2 tail-pieces by Eisen, engraved by de Longueil.

The illustrations of this book also appear in "Philosophie du Bonheur." See DELISLE DE SALES.

Eaux-fortes of the plates exist.

The head-pieces and tail-pieces are to be found as *eaux-fortes* and proofs before text.

Another edition, "par Mr. De Rozoi, seconde edition, revuë et corrigée par l'Auteur. *A Londres*, 1767," contains the same illustrations with a title-page added. This title-page is engraved by de Longueil after Eisen; it

exists in three states besides that found in the book: *eau-forte*; with no wording of any kind; and with the words: Les Sens / poème.

EISEN (CHARLES). NOUVEAU RECUEIL DE TROUPES QUI FORMENT LA GARDE ET MAISON DU ROY, etc., dédié et présenté au Roy, par sa très humble et très obéissante servante et sujette, la Veuve de F. Chereau. 1756, *folio*. A title-page, a frame round the dedication to the king and 13 plates. The title-page is by Eisen, etched by J. P. Le Bas and engraved by de Fehrt; 11 of the plates are also by Eisen, one being etched by Ravenet and engraved by Litrail, while the 10 others are engraved by de Fehrt, G. Chevilet and Pitre.

These plates make one regret that such a talented artist as Charles Eisen wasted his time in drawing fashion plates. The title-page is fine.

EISEN (CHARLES). PREMIER, SECOND, TROISIÈME, QUATRIÈME, CINQUIÈME ET SIXIÈME

LIVRES D'UNE ŒUVRE SUIVIE, contenant différents sujets de decoration d'ornemens comme vases, tombeaux, niches, fontaines, groupes de figures, statues, a l'usage des architectes, sculpteurs, ciseleurs, etc., par Charle [*sic*] Eisen, Peintre et Dessinateur, associé de l'Academie des Beaux Arts de Roüen et Adjoint a Proffesseur [*sic*] de l'Academie de Peinture de Paris; Professeur de l'Ecole de Dessein de Mrs. les Chevaux Legers de la Garde du Roy, demeurant Quay de la Tournelle a côté de la Manufacture de Fayence, chez Mr. Mazois à Paris. On the lower margin of the title-page are the words: "chés François," etc. 4to. This same title-page, also for vol. i, was published without the words: "Professeur de l'Ecole de Dessein de Mrs. les Chevaux Legers de la Garde du Roy," and gives Eisen's address as: "rue de Bievre au petit Hôtel de Braque, Place Maubert," and the date 1753. There are no words on the lower margin of this title-page.

Thirty-six plates, including 6 title-pages, in six parts, drawn by Eisen, and appear to be

etched by him, with the exception of the title-pages of the third, fourth and fifth books, which bear de Longueil's name as engraver, and 2 plates signed by Pariset and De Lafosse.

EISEN (CHARLES). POSITIONS DES SOLDATS DE L'INFANTERIE PENDANT LA MANŒUVRE DU FUSIL. (*Paris*), 1751-1752, *large 8vo*. Plates by Eisen, engraved by N. le Mire.

These plates bear only N. le Mire's signature, with the exception of 2 which are unsigned, but they are attributed without hesitation to Eisen. In the case of one or two of them, the background in the finished plate differs a little from that in the *eau-forte*; also there is one plate of which two different finished proofs exist; each has the same figure in it, but placed in a different landscape.

This suite is excessively scarce, and it is not certain what the exact number of plates in a complete set ought to be; the copy the present writer has seen is regarded as one

of the most complete copies known; it contains 39 plates.

ERASME. L'ELOGE DE LA FOLIE, traduit du latin d'Érasme par M. Gueudeville; nouvelle édition, revûe et corrigée sur le texte de l'édition de Basle, ornée de nouvelles figures, avec des notes (by Meunier de Querlon). (*Paris*), 1751, *small 8vo*, *when on large paper, royal 8vo*. A fleuron on the title-page, a frontispiece, 13 plates, 1 head-piece and a tail-piece by Eisen, engraved by Martenasie, N. le Mire, Pasquier, De Lafosse, P. F. Tardieu, L. Le Grand, J. Tardieu, A. Pincio, Flipart and J. Aliamet.

In large paper copies the frontispiece is framed and is engraved by P. F. Martenasie under "Mr. Le Bas'" direction; one of the plates is unsigned, and one other is etched by N. le Mire and engraved by A. Pincio. A certain number of copies contain plates printed in red, others in blue, and others have only the frame printed in colour. At the period some copies containing three

suites of plates printed in black, red, and blue, were bound in morocco, with trophies of folly tooled on the back and sides. The copy containing the original indian ink drawings by Eisen, bound in red morocco with “dentelles” and the arms of Blondel d’Azincourt, was in the de Montgermont collection.

This book was also published in 1752 and in 1757, 12mo, with the same plates.

Two other 12mo editions appeared in 1761 and 1766 with reductions of the above mentioned illustrations; the engravers Aliamet, Flipart and Martenasie, are replaced by Beauvais and Pasquier.

ERASME. L’ELOGE DE LA FOLIE; traduction nouvelle du latin d’Erasme, par M. Barrett, orne de douze figures. Defer de Maisonneuve. 8vo. A frontispiece and 11 plates, which are copies of the illustrations in the last mentioned book, but reversed and unsigned.

ESSAIS SUR LES PASSIONS ET SUR LEURS CARACTÈRES. *A la Haye, chez Neaulme, 1748, 2 vols., 12mo.* A frontispiece and a head-piece by Eisen, engraved by Le Mire; this latter appears in both volumes.

ÉTATS DES TROUPES ET DES ÉTATS-MAJORS DES PLACES. 1763, 12mo.

In the late Baron James de Rothschild's collection there is a copy in green morocco bearing the arms of Madame de Pompadour, in which the printed title-page has been replaced by a pretty water-colour drawing, by Eisen, of the arms of the Marquise supported by cupids and the graces.

M. Picot says that the military annual was presented to Madame de Pompadour in this elegant form, as to a veritable military commander. A similar presentation took place each year. The annual for 1758, decorated with a drawing analogous to the last mentioned and bound in blue morocco, bearing the arms of the Marquis de Paulmy,

appears under No. 12969 of the "Bulletin Morgand" (250 fr.); to-day this copy is in the possession of M. Savigny de Moncorps. The annual for 1759 is also embellished by a frontispiece by Eisen, and is bound in green morocco like that of 1763; it was sold at the L. Techener sale for 510 fr. to M. de Villeneuve.

In the 1912 edition of Cohen's "Guide," from which the above notes have been taken, they also add that at the second Guyot de Villeneuve sale an "Annuaire de 1762" [*sic*, according to the catalogue], in green morocco (No. 1211; 920 fr.), and the Annual for 1760 with the arms of the Dauphin (No. 1210; 800 fr.), both of them with title-pages painted in water-colour by Eisen, were disposed of. At the Féral sale, the drawings for the frontispieces for the years 1759, 1760, 1761, 1764, 1765, 1766, 1768 and 1769 were sold. In 1877, that for the year 1762 was in the Audouin collection.

EUTROPIUS. EUTROPII BREVIARIUM HISTORIÆ ROMANÆ. *Parisiis, Merigot, 1746, 12mo.* A poor frontispiece by Eisen, engraved by De la Fosse, and 10 head-pieces and 6 tail-pieces by De la Fosse; many of these are alike.

Another edition with the same illustrations: *Parisiis, Typis Josephi Barbou, 1754, 12mo.*

FAGAN. THÉÂTRE DE M. FAGAN ET AUTRES ŒUVRES DU MESME AUTEUR. *Paris, Duchesne, 1760, 4 vols., 12mo.* A frontispiece and 4 fleurons on the title-pages; one of these is by Eisen, engraved by Fessard.

FAVART. THEATRE DE M. FAVART, ou Recueil des comédies, parodies et operas-comiques, qu'il a donnés jusqu'à ce jour, avec les airs, rondes et vaudevilles notés dans chaque pièce. *Paris, Duchesne, 1763-1772, 10 vols., 8vo.* 8 fleurons on the title-pages, 6 plates and 2 portraits. 7 fleurons and one plate are by Eisen, engraved by Aliamet,

D. Sornique, de Longueil, Fessard and N. le Mire.

Three of the fleurons are the same as the head-pieces in Gellert's "Fables et Contes."

The above is the description of a copy which is regarded as a complete one.

In Cohen's "Guide" the book is said to contain 2 portraits, 8 fleurons on the title-pages and 11 plates. The fleurons are by Eisen and Cochin, engraved by Aliamet, Chedel, Fessard, le Mire, de Longueil and Sornique; the 11 plates are by Eisen, Borel, Boucher, Cochin and Gravelot, engraved by Aliamet, Chedel, Cochin, de Ghendt, Lebas, Legrand, le Mire and Simonet.

Cohen adds that the last two volumes are printed on inferior paper to the first 8 ones, and vol. ix contains no plates.

The pieces that form this set are all separate editions, with separate pagination for each volume, Duchesne having only had plates engraved and preliminary leaflets printed on purpose.

FAVART. LES MOISSONNEURS, comédie en trois actes et en vers, meslée d'ariettes, par M. Favart. La musique est de M. Duni. *Paris, veuve Duchesne, 1768, 8vo.* 2 plates by Eisen, engraved by Legrand and de Ghendt, and an illustration by Borel.

There is a suite of 6 very pretty plates by Eisen, engraved by Le Beau, E. de Ghendt and Goüaz, accompanied by a set of 6 frames containing the text that applies to each picture: *Paris, Petit, 1768, 4to.* These frames are in the shape of hand fire-screens.

FÉNELON. LES AVENTURES DE TÉLÉMAQUE, FILS D'ULYSSE, par M. de Fénelon, archevêque de Cambrai, gravées par Droüet. *Paris, Droüet, 1781, 4to.* A frontispiece, a fleuron on the title-page, 6 plates, 6 head-pieces and 5 tail-pieces.

The fleuron, 3 head-pieces and one tail-piece are by Eisen, engraved by N. Ponce and Ch. Gaucher. The head-piece to book ii is etched by Martini and finished by Ch. Gaucher.

The text is engraved. Only the first volume, containing the books i to vi, was published. This work was to have consisted of four volumes and to have contained 25 large plates by Cochin and a head-piece and tail-piece to each chapter by Le Barbier. The work would, no doubt, have been very fine, for this volume is published on a handsome scale with very carefully engraved plates.

FÊTES PUBLIQUES DONNÉES PAR LA VILLE DE PARIS, a l'occasion du mariage de Monseigneur le Dauphin, les 23 et 26 Fevrier m.dcc.xlv. *Paris*, 1745, *folio*. A title-page, a frontispiece, 15 plates (6 of these have two different elevations on one plate, and 3 of them have 3 different elevations on a plate), 2 tail-pieces and 4 plans, 2 of these latter have pretty cartouches. The text is framed.

The fine title-page is by Eisen, engraved by De Lafosse, and is one of the earliest plates after Eisen, that one finds in a book.

This handsome title-page is not drawn in Eisen's usual early style, and, unlike most work at the beginning of his career, it is beautifully engraved.

The frontispiece is by Hutin; the plates are unsigned, with the exception of one bearing "Oubrier sculp.", but they are by Cochin. The tail-pieces and cartouches are unsigned, and so are the frames round the text.

FLOTTE (DE). L'HÔPITAL DES FOUS.
See WALSH.

FORMEY (M.). EMILE CHRETIEN CONSACRÉ À L'UTILITÉ PUBLIQUE rédigé par M. Formey, auteur du *Philosophe Chrétien*. *A Berlin, Chez Jean Neaulme, 1764, 4 vols., 8vo.* A fleuron on the title-page of vol. i, and 10 plates by Eisen.

FRÉRON ET COLBERT, DUC D'ESTOUTEVILLE. ADONIS, poème en prose. *Londres et Paris, chez Musier, 1775, 8vo.*

An ornamental title-page, a plate, one head-piece and a tail-piece by Eisen, engraved by N. Ponce.

The beautiful title-page exists before letters, and there are artist's proofs of the pretty head-piece.

GALERIE ROYALE DE DRESDE
(Recueil d'Estampes d'apres les plus celebres tableaux de la) etc. 3 vols., *atlas folio*. Many illustrations and the same fleuron on each title-page; this is by Eisen, engraved by Noël le Mire.

Vol. i has the words "Imprimé a Dresde, 1753," printed on the title-page.

Vol. ii has "Dresde" on it, and was published in 1757, although the date is not on the title-page.

Vol. iii has "Leipsic" on the title-page, and was issued at some time subsequent to 1827.

GAUTIER DE SIBERT. HISTOIRE
DES ORDRES ROYAUX, hospitaliers et militaires

de Notre-Dame de Mont Carmel et de Saint Lazare de Jérusalem. *Paris, Imprimerie royale*, 1772, 4to. A frontispiece, a fleuron on the title-page, one portrait, 4 plates, 5 head-pieces and 4 tail-pieces. All signed by Eisen, excepting a head-piece and a tail-piece that are unsigned and the portrait and fleuron which are by E. Voysard and de Sève.

Eisen's beautiful designs for this finely published book are engraved by E. de Ghendt, N. de Launay, C. Baquoy, de Longueil and Massard. The portrait of the Dauphin is in one of the head-pieces. There are large paper copies.

GELLERT. FABLES ET CONTES. *Paris, Duchesne*, 1754, 12mo. A fleuron on the title-page and 3 head-pieces by Eisen, engraved by Pitre Martenasie, Aliamet and D. Sornique.

Translated by Boulenger de Rivery from the German of Gellert.

These charming illustrations are used as

fleurons on some of the title-pages of
 "Théâtre de M. Favart." See FAVART.

GRAFFIGNY (MME. DE). LETTRES
 D'UNE PÉRUVIENNE. Nouvelle édition, etc.
Paris, Duchesne, 1753, 2 vols., 12mo. 2
 pretty frontispieces, 2 ornamental title-pages
 and one head-piece; this latter appears in each
 volume. The frontispieces and head-piece
 are by Eisen, engraved by Delafosse. Both
 title-pages are unsigned.

Reissues containing the same illustrations
 appeared in 1755 and 1761, in the last
 mentioned the head-piece only appears once.
 Cohen quotes editions of the years 1756
 and 1760, also containing the same plates.

GRÉCOURT (L'ABBÉ DE). ŒUVRES DI-
 VERSES DE GRÉCOURT, nouvelle édition, soig-
 neusement corrigée et augmentée d'un grand
 nombre de pièces qui n'avoient jamais été
 imprimées. *Luxembourg, 1761, 4 vols., 12mo.*
 A portrait, 3 frontispieces and 4 fleurons on

the title-pages. All, excepting the portrait, are engraved by Baquoy after Eisen.

GRÉCOURT (L'ABBÉ DE). ŒUVRES COMPLETTES DE GRÉCOURT, nouvelle édition soigneusement corrigée et augmentée d'un grand nombre de Pièces qui n'avoient jamais été imprimées. *A Luxembourg*, 1764, 4 vols., 12mo. 4 frontispieces and 4 fleurons on the title-pages. 3 frontispieces and all the fleurons are by Eisen, engraved by Baquoy.

GRÉCOURT (L'ABBÉ DE). ŒUVRES CHOISIES DE GRECOURT. *Genève (Cazin)*, 1777, 3 vols., 18mo. 3 pretty plates, 2 of them are by Eisen.

GRIMM (FR.). LE PETIT PROPHÈTE DE BOEHMISCHBRODA. 8vo. An unsigned plate etched in outline and attributed to Eisen.

GUEUDEVILLE. L'ELOGE DE LA FOLIE.
See ERASME.

HÉNAULT (LE PRÉSIDENT). PIÈCES DE THÉÂTRE, en vers et en prose. 1770, 8vo. A fleuron on the title-page and 6 head-pieces, one for each play. The pretty fleuron and 4 head-pieces are by Eisen, engraved by de Longueil and Louis Legrand.

The six plays are:

“Cornélie,” vestale, 1769, a head-piece by Eisen, engraved by de Longueil.

“François II, roi de France,” 1768.

“La petite maison,” 1769, a head-piece by Eisen, engraved by Louis Legrand.

“Le jaloux de lui-même,” 1769, a head-piece by Eisen, engraved by L. Legrand.

“Le réveil d’Epimenide,” 1769.

“Le temple de chimères,” 1770, a head-piece by Eisen, engraved by de Longueil.

HISTOIRE DE LA DERNIÈRE GUERRE, commencée l’an 1756, et finie par la Paix d’Hubertsbourg, le 15 Février, 1763. *Cologne*, 1769, 12mo. A frontispiece signed “Car. Eisen del. L. Bosse sculp.”, and 2 maps.

Another edition containing the same plate: *A Cologne et se trouve a Paris chez Merigot jeune*, 1770, 12mo.

HUBER. CHOIX DE POÉSIES ALLEMANDES, par M. Huber. *Paris, Humblot*, 1766, 4 vols., 12mo and 8vo. A frontispiece and 4 fleurons on the title-pages. The frontispiece is engraved by de Longueil after Eisen and exists in *eau-forte*.

IDYLLES POLONAISES. *Varsovie*, 1778, 8vo. A frontispiece and 7 plates by Eisen, engraved by de Longueil.

The frontispiece exists in *eau-forte* state and in proof before the poets' names on the medallions.

JOINVILLE. HISTOIRE DE SAINT LOUIS, par Jehan Sire de Joinville. *Paris, de l'Imprimerie royale*, 1761, *small folio*. A fleuron on the title-page, 2 ornamental initial letters, 4 tail-pieces, 3 head-pieces and 2 maps. One head-piece is by Eisen, engraved by D. Sornique.

A beautifully published book.

JOUJOU DES DEMOISELLES (LE).
8vo. Engraved text. A frontispiece and an ornamental title-page with the words "Le Joujou des Demoiselles" on it, 57 unsigned head-pieces, some being the same repeated, with different verses below them.

The pretty frontispiece and title-page are by Eisen, engraved by N. le Mire. Besides the signatures below the plates, both engravings bear N. le Mire's name and the date 1752 in the composition itself. It is possible that the frontispiece was not published in the book at the time of issue, as some copies do not contain it.

Another edition with the same title-page as the above, bearing the words: "Le Joujou des Demoiselles. Avec de nouvelles Gravures," contains 51 unsigned head-pieces; a few are the same as in the last mentioned edition. This issue is on large paper, namely, small 4to, and is very scarce.

KERGUELEN TRÉMAREC (DE). RE-
LATION D'UN VOYAGE DANS LA MER DU NORD,

etc. Par M. de Kerguelen Trémarec, etc., ouvrage enrichi de planches. *A Paris, de l'imprimerie de Prault*, 1771, 4to. A fleuron on the title-page, 2 head-pieces, one being above the dedication, 4 plates, and 14 maps and views.

The 4 plates are by Eisen, one being folded. 3 are signed with Eisen's name and "le Mire direxit," and one bears the signatures: "Ch. Eisen del." and "le Mire Sculp." These plates are cold and merely portray the costumes and customs of the people.

LA BAUME DESDOSSAT (L'ABBÉ DE).
LA CHRISTIADE, OU LE PARADIS RECONQUIS,
pour servir de suite au Paradis perdu de Milton. *Bruxelles (Paris), chez Vase*, 1753, 6 vols., 12mo. A frontispiece, 12 plates and 12 head-pieces by Eisen, engraved by N. le Mire, D. Sornique, P. Chenu and De Lafosse.

Examples of work in Eisen's early style.

This book was condemned by the French Parliament in 1756.

LAFONT DE SAINT-YENNE. L'OM-
BRE DU GRAND COLBERT, le Louvre et la Ville
de Paris, dialogue et réflexions sur quelques
causes de l'état présent de la peinture en
France, etc. Nouvelle édition, corrigée et
augmentée. (*Paris*), 1752, 12mo. A frontis-
piece by Eisen, engraved by Lebas.

The initials of the author's name appear
below the plate with those of the draughts-
man and engraver.

LA FONTAINE. CONTES DE LA FON-
TAINE (Suite d'estampes nouvelles pour les).
This beautiful set is known as the "Suite
Larmessin." The plates are by Lancret,
Pater, Boucher, Le Clerc, Lemesle, Lorrain,
Wleughels and Eisen. From Larmessin the
copper-plates passed into Buldet's hands.
This latter took new impressions from them
and his address is on these proofs. Buldet
also had the following new plates engraved,
these, with his address on them, are first
proofs; after Eisen:

"Le cas de conscience,"

“La gageure des trois commères,”

“Le gascon,” engraved by Tardieu.

“Promettre est un et tenir est un autre,”
engraved by L. Legrand.

The complete set, which is very rare indeed, consists of 38 engravings.

LA FONTAINE. CONTES ET NOUVELLES EN VERS, par M. de La Fontaine. *Amsterdam (Paris)*, 1762, 2 vols., 8vo. 2 portraits, one of Eisen, engraved by Ficquet after Vispré, and one of La Fontaine; 80 plates by Eisen, engraved by Aliamet, Baquoy, Choffard, Delafosse, Flipart, Lemire, Leveau, de Longueil and Ouvrier, and 58 etchings: fleurons, head-pieces and tail-pieces by Choffard.

This famous edition of the well-known book contains some of the most notable French illustrations of the eighteenth century. Eisen's plates rank among his best work, although most of the figures are drawn on rather a large scale for the size of the plates. Choffard's etchings are exquisite. The edition is known as that of the “fermiers généraux,”

as they defrayed all expenses. This was an association, or kind of syndicate, which collected the taxes for the government and guaranteed to pay them a certain sum. Evidently what could be collected beyond this amount went as bonus to the associated members. It is supposed that to obtain the favour of the court to continue the monopoly, handsome presents had to be given. Whatever else may have been presented, this edition was produced for the purpose, and presentation copies were especially bound, usually in blue, red or green morocco by Derome, with "dentelles" as a rule, and a tooled back designed by Gravelot. These copies, however, do not always contain the plates "découvertes." In course of publication the illustration of this book was much modified. First of all 20 plates, known as "refusées" ones, were rejected by the editors and replaced by others; most of the figures in them are drawn on a smaller scale than those in the plates that were published. Afterwards, 2 other plates for "Le cocu battu et content"

and "Les Cordeliers de Catalogne" were re-engraved after the same drawings; one finds one or other of these engravings, without distinction, in the best copies. Among the plates that had been accepted, there are two which the editors thought advisable to have altered, by having the lines of drapery engraved over the nude figures. "Le cas de conscience" and "Le diable de Papefiguière" are these two illustrations and therefore they exist "couvertes" and "découvertes." Three other plates show analogous differences in a few very scarce proofs. The engraver le Mire, who was cognisant of the fact, pointed out details in the first state of "Les Lunnettes," "Le Bât" and "Le Rossignol," which he afterwards obliterated. Yet a few more plates exist with slight differences, notably: "Féronde," with or without a bonnet; "L'autre imitation d'Anacréon," with or without the arrow; "Alix malade et le remède," with or without the decoration on the curtains, etc., etc.

The 80 original drawings Eisen executed

on vellum for this edition, are in the Musée Condé at Chantilly. One of their previous purchasers, Baroud, had them bound in a fine copy of the Didot, 1795 edition, which he had formed by combining four copies on large paper, and this he had bound by Thouvenin in violet morocco.

Out of the 20 drawings that were refused, Renouard succeeded in collecting 16, all drawn in pencil on vellum; he inserted them in a very fine uncut copy of the 1762 edition, to which he also added many *eaux-fortes*, etc. This copy containing the 16 drawings is in the late Baron James de Rothschild's collection.

The two most complete copies known are the one in the collection of the late Baron James de Rothschild, and the Pixérécourt copy now in Sir David Salomons' collection; a third, the "La Bédoyère," said to be complete, was destroyed in a fire.

There are several other very fine copies with *eaux-fortes* and plates in various states added, but space will not allow for them, and

all the different states of the plates, to be mentioned here. For further details see "Les Illustrations des Contes de La Fontaine," by A. Hédé-Haüy.

M. Picot points out that this edition ends with five "contes" which are not written by La Fontaine: "La couturière," "Le Gascon," and "La Cruche," by Autereau; "Promettre est un & tenir est un autre," by Vergier; "Le Rossignol," attributed to Lamblin or to Du Troussel de Valincourt.

There is an issue, "Contes et nouvelles en vers," *Amsterdam*, 1762, 2 vols., 8vo, which is supposed to be an experimental one for the "fermiers généraux" edition; it contains wood-engraved head-pieces and tail-pieces, and when it is illustrated by plates, they have been inserted.

LA FONTAINE. CONTES ET NOUVELLES EN VERS. *a Amsterdam*, 1764, 2 vols., 8vo.

The plates are the same as in the 1762 "fermiers généraux" edition, but are reversed. The tail-pieces are not by Choffard,

although some of them are copied from his. This book was probably published as a forgery. There are copies on large paper.

LA FONTAINE. CONTES ET NOUVELLES EN VERS. *Paris, Plassan or Chevalier, 1792, 2 vols., 8vo.* 2 portraits and 142 illustrations. 80 plates being by Eisen.

This is the prospectus which Plassan, the bookseller, brought out for his edition in 1792.

CONTES DE LA FONTAINE

Édition dite des Fermiers-Généraux, donnée au public par une Société d'amateurs en 1762; deux volumes in-8; enrichie de 144 morceaux de gravures des plus grands maîtres.

Cette édition, généralement regardée comme la précieuse [*sic*] de la littérature, est plus connue à Paris que dans le reste du royaume, parce qu'ayant été annoncée comme faite à Amsterdam, sans nom de libraire, la province n'a pas su à qui s'adresser pour en avoir.

Quoiqu'elle soit parfaitement connue des

amateurs, on en donne en substance l'annonce, car, manquant absolument à la librairie depuis 1767, beaucoup de personnes ont été trompées par une contrefaçon qui a eu lieu en 1764 et qui se vend encore aujourd'hui, et d'autres ont été rebutées par les prix exorbitants qu'on les payoit, même dans les ventes.

Il y a 144 morceaux de gravures, qui consistent en deux portraits, quatre-vingt-trois estampes, six médaillons et cinquante-trois culs-de-lampe.

Le portrait de La Fontaine regarde le frontispice du premier volume. Celui de Eissen, dessinateur, regarde le frontispice du tome deuxième. Ces portraits ont été gravés par M. Fiquet, homme unique de ce genre. Les estampes dessinées par M. Eissen expriment sans obscénité les instants les plus piquants des contes: on reconnoît dans plusieurs la touche de Rubens, dans d'autres celle de Teniere [*sic*], dans la plupart celle des Graces.

MM. Aliamet, Flipart, Lemire, Longueil et autres, ont répandu dans la gravure de ces

estampes toute la force et le charme de leur art; le goût, l'élégance, le précieux fini de la miniature, s'y trouvent réunis.

M. Choffart, dont le talent dans le genre arabesque est supérieur, a composé et gravé les culs-de-lampes; ils sont allégoriques aux sujets et généralement goûtés; le portrait de cet artiste célèbre est placé en médaillon dans les ornements du cul-de-lampe du Rossignol.

Il y a quatre gravures d'augmentation, dont une dans le Faucon, une dans la Coupe enchantée, une autre dans l'Amandragore [*sic*], et un cul-de-lampe représentant le tombeau de La Fontaine, placé à la fin de sa vie. Nous ignorons les motifs qui les avaient fait manquer aux exemplaires qui ont été vendus, ayant trouvé les cuivres et les figures de tirés.

La typographie est parfaite, ayant fait les dépenses de la faire réimprimer d'un plus beau caractère et dessus plus beau papier.

Cet ouvrage, le plus précieux de son genre, séquestré depuis 1767 par des circonstances particulières, a été tiré, pour les figures, au

nombre de deux mille; ayant trouvé douze cents de chaque figure de tirés, on a reconnu par la recherche et vérification des registres et papiers de comptabilité, trouvés dans le marché lors de l'acquisition, qu'il n'en avoit été vendu que huit cents exemplaires, et que les deux mille de figures ont été tirés de suite, et employés indistinctement, sans choix, ayant trouvé sur les chemises de chaque cent de figures beaucoup plus du premier mille que du deuxième, ce qui satisfera les amateurs, qui pourront se procurer des premières et belles épreuves. Ces 1,200 exemplaires de vendus, on ne sera pas certain d'en avoir d'aussi belles.

Le prix des deux volumes est de 60 livres, brochés.

On en trouve de reliés en veau et maroquin de plusieurs façons.

Le prix des reliures se paye à part aux prix déboursés.

Ils se vendent chez Chevalier, libraire au Vieux Louvre, Porte du Cadran, ci-devant Royale.

A PARIS

Pour éviter toute contrefaçon, chaque exemplaire sera signé de sa main.

De l'imprimerie de Ramet, rue basse des Ursins, en la Cité, n° 2.

LA MORLIÈRE (LE CHEVALIER C.-J.-L.-A. ROCHETTE DE). Angola, histoire indienne, nouvelle édition revue et corrigée. *A Agra, avec privilège du Grand-Mogol*, 1751, 2 vols., 12mo. A fleuron on the title-page of part i, repeated on that of part ii, and 2 head-pieces and 5 plates, all by Eisen, engraved by Maisonneuve, F. Aveline and P. F. Tardieu, excepting one plate which is unsigned.

There are two editions bearing the same date. In the better one, the two head-pieces are different. In the other edition both volumes contain the same head-piece, which represents a reclining Venus and did not appear in the better edition. It may also be noted that, in the inferior edition, the fleuron does not appear on the title-page of the second part. Reissued in 1763 and 1770.

LA PLACE (DE). ORONOKO, OU LE PRINCE NÈGRE. Imitation de l'anglois, nouvelle édition, revue et corrigée par M. de la Place. *Londres et Paris, Vente, 1769, 12mo.* A head-piece and 5 plates.

The head-piece consists of a coat of arms and is by Eisen, engraved by Baron.

LA PORTE (L'ABBÉ). VOYAGE EN L'AUTRE MONDE, ou nouvelles littéraires de celui-cy. *Londres et Paris, 1752, 12mo.* A title-page and a frontispiece by Eisen, engraved by Sornique.

LAUGIER (LE P.). ESSAI SUR L'ARCHITECTURE, nouvelle édition avec un dictionnaire des termes et des planches qui en facilitent l'explication. *Paris, Duchesne, 1755, 8vo.* A frontispiece by Eisen, engraved by Aliamet and 8 mechanical plates not by Eisen.

LA VALLIÈRE (DUC DE). BIBLIOTHEQUE DU THÉÂTRE FRANÇOIS depuis son origine,

etc. *Dresde, chez Michel Groell (Paris, Bauche), 1768, 3 vols., 8vo.* 7 head-pieces and 4 tail-pieces. 3 head-pieces are engraved by Massard after Eisen. There is one unsigned head-piece, not by Eisen.

LEFRANC DE POMPIGNAN. POÉSIES SACRÉES ET PHILOSOPHIQUES. Tirées des Livres saints. Par M. Le Franc de Pompignan, nouvelle édition, considérablement augmentée & enrichie de gravures. *Paris, Prault, 1763, 4to.* A fleuron on the title-page by Eisen, engraved by Lemire and 7 head-pieces by Cochin, one being above the dedication to the king.

LE GAY. LA LÉGENDE JOYEUSE OU LES CENT ET UNE LEÇONS DE LAMPSAQUE. *Londres, Pyne, 1749-1751, 3 vols., 16mo.* Illustrations by Eisen and de Sève.

LÉONARD. POÉSIES PASTORALES par Mr. Léonard. *Genève et Paris, Lejay, 1771, 8vo.* A title-page, 2 head-pieces and 2 tail-pieces.

The 2 head-pieces and 2 tail-pieces are by Eisen and are charming specimens of his work, Aliamet and E. de Ghendt engraved them.

LE TOURNEUR. ŒUVRES. *See* YOUNG.

LETTRES CRITIQUES SUR DIVERS ÉCRITS DE NOS JOURS CONTRAIRES À LA RELIGION ET AUX MŒURS, par M. C. (Charpentier). *Londres (Paris)*, 1751, 2 vols., *small* 8vo. 2 fleurons on the title-pages by Eisen.

LEVAYER DE BOUTIGNY. TARSIS ET ZÉLIE. Nouvelle édition. *Paris, Musier fils*, 1774, 3 vols. in 6 parts, 8vo. 26 illustrations. A plate, 3 fleurons on the title-pages and 20 head-pieces are by Eisen, engraved by D. Née, Massard, de Longueil, Helman, N. Ponce and Masquelier. Lovely illustrations. Proofs before letters of the plates exist.

There are artist's proofs of the head-pieces

and tail-pieces. There also were issued what might appear to be artist's proofs, but which are really proofs pulled from the copper-plates subsequent to the issue of the book.

LO-LOOZ (DE). LES MILITAIRES AU-DELÀ DU GANGE, par M. de Lo-Looz, etc. *Paris, chez Bailly, 1770, 2 vols., 8vo.* 2 plates by Eisen, engraved by de Longueil and 4 plans of battles.

The plates exist in *eaux-forte* and proof before letters states. There are copies on Holland paper.

LONGUS. LONGI PASTORALIUM DE DAPHNIDE ET CHLOË, libri quatuor Græce et Latine. Editio nova, una cum emendationibus uncis inclusis: distincta viginti novem figuris æri incisis a B. Audran, juxta delineationes Celsiss. Ducis Aurelian. Philippi; et tabula ab A. Coypel delineata: Accedunt alia ornamenta, partim ab A. Cochin, partim a C. Eisen, adornata, & a Simone Fokke in æs eleganter incisa (cura J. S. Bernard). *Lutetiæ*

Parisiorum, (Amstelodami) in gratiam curiosorum, 1754, *small 4to*. Many illustrations, 8 being head-pieces by Eisen, engraved by S. Fokke. Each head-piece appears twice, once above the Greek and once above the Latin versions of the four books, thus there are only four different designs.

This edition consisted of 125 copies.

LONGUS. LES AMOURS PASTORALES DE DAPHNIDE ET CHLOÉ, par Longus. Double traduction du Grec en François, de M. Amiot et d'un Anonime, mises en parallèle, et ornées d'estampes originales du fameux B. Audran, gravées aux dépens du feu duc d'Orleans, Régent de France, sur les tableaux inventés et peints de la main de ce grand Prince, avec un frontispice de Coypel, et autres vignettes et culs-de-lampe, gravées par Focke sur les desseins de Cochin et de Eysen. *A Paris, imprimées pour les curieux*, 1757, *4to*, framed text. Many illustrations. Those by Eisen are the same as in the last book mentioned.

On pages 130 and 131 the head-pieces are not alike, for the head-piece on page 131 is the same design as those on pages 198 and 199, instead of being a repetition of the one on page 130, as it should be. This issue is known under the name of "des curieux" edition.

LUBERSAC (L'ABBÉ DE). ORAISON FUNÈBRE D'ADRIEN MAURICE, DUC DE NOAILLES, Pair et Maréchal de France, prononcée dans l'église collégiale et paroissiale de Brives, le 30 Mai 1767 par M. l'abbé de Lubersac. *Paris, Saillant*, 1768, 8vo. A head-piece and one tail-piece by Eisen, engraved by de Longueil and de Launay.

The head-piece exists in the *eau-forte* and in proof before legend and printed text.

LUBERSAC (L'ABBÉ). HOMMAGES RELIGIEUX, POLITIQUES ET FUNÈBRES consacrés à la mémoire de Léopold II, Empereur; et de Gustave III Roi de Suède; etc. Par M. l'Abbé de L. . . dépouillé de ses titres de noblesse, et

de son patrimoine ecclésiastique. *A Coblentz et se trouvent dans toutes les Capitals de l'Europe*, 1792, 8vo. Portraits and 2 plates. These latter are by Eisen, engraved by N. de Launay and de Longueil. The one engraved by de Longueil is the same as the head-piece in the preceding book, excepting that the words "Hic bellica virtus" are on the plate in that instance and in this volume they have been altered to: "Hic, cineres, virtutes que Leopoldi II jacent."

It is possible that the engraving by de Launay is also the same one as that in the last mentioned book, but I am unable to state this with certainty, having failed in my attempts to find the tail-piece of the "Oraison funèbre," or any description of it in text books.

LUCRÈCE. DI TITO LUCREZIO CARO DELLA NATURA DELLE COSE, LIBRI SEI, tradotti dal latino in italiano da Alessandro Marchetti, etc. *Amsterdamo (Paris)*, 1754, 2 vols., large 8vo. Holland paper. 2 very similarly decor-

ated title-pages, 8 plates, 7 head-pieces and 5 tail-pieces. The title-pages, 2 plates, a head-piece and 2 tail-pieces are by Eisen, engraved by N. le Mire, D. Sornique, J. Aliamet and C. Baquoy. A finely illustrated work.

The original drawing by Eisen for the plate that forms the frontispiece to vol. i is in the British Museum. It is signed "Ch. . . . Eisen inv. del. . . 1753." The drawing is the reverse of the plate and the portrait is not drawn on the tablet, also the figure lying on the ground is crowned; in the engraving there is the portrait on the tablet and the figure is uncrowned.

LUSSE (DE). RECUEIL DE ROMANCES HISTORIQUES, TENDRES ET BURLESQUES, tant anciennes que modernes, avec les airs notés, par M. de L. (*Paris*), 1767, 2 vols., 8vo. A fleuron on the title-page and a frontispiece by Eisen, engraved by Aliamet and de Longueil. This book contains pretty wood engravings as tail-pieces, etc.

There are Holland paper copies.

The frontispiece exists in *eau-forte* and proof before the legend.

MAILHOL. LETTRE EN VERS DE GABRIELLE DE VERGY À LA COMTESSE DE RAOUL, SŒUR DE RAOUL DE COURCY, par M. Mailhol, suivie de la romance, etc. *Paris, veuve Duchesne, 1766, 8vo.* A plate and one head-piece by Eisen, the former is engraved by de Longueil; the head-piece is unsigned.

MALFILÂTRE. NARCISSE DANS L'ISLE DE VENUS, poëme en quatre chants. *Paris, Lejay, (1769), 8vo.* 5 illustrations, one being a beautiful title-page by Eisen, engraved by E. de Ghendt.

Eaux-fortes of the illustrations exist.

There are proofs before letters of the title-page.

The late Baron James de Rothschild's collection contains the original drawings for this edition, which was published for the benefit of Malfilâtre's heirs and was printed by the Veuve Ballard.

MALFILÂTRE. NARCISSE DANS L'ISLE DE VENUS, poëme en iv chants. *A Paris, chez Chaignieau aîné, imprimeur-libraire, 1797, 8vo.* 5 illustrations, one being a title-page by Eisen, engraved by L. Duval.

This edition contains reversed reductions of the plates in the one last mentioned. There are copies on vellum paper.

MARCHETTI (ALESSANDRO). DI TITO LUCREZIO CARO DELLA NATURA DELLE COSE. *See* LUCRÈCE.

MARMONTEL. CHEFS-D'ŒUVRE DRAMATIQUES, ou Recueil des meilleures pieces du théâtre françois tragique, comique et lyrique; avec des discours préliminaires sur les trois genres, et des remarques sur la langue et le goût; par M. Marmontel, etc. dédiée à Madame la Dauphine. *Paris, Grangé, also Brunet, 1773, 4to.* 3 plates, 15 head-pieces and 10 tail-pieces by Eisen, engraved by N. de Launay, Helman, Masquelier, N. Ponce and D. Née.

A magnificently illustrated book, of which only vol. i was published. The original drawing, in red crayon, for one of the tail-pieces is in Sir David Salomons' collection; it is the reverse of the engraving, and is signed and dated 1774 by Eisen. The engraving is also dated 1774, thus showing that the whole volume was not finished in 1773. Each play has separate pagination.

MARTIAL. M. VALERII MARTIALIS EPIGRAMMATUM LIBRI, ad optimos codices recensiti et castigati. *Parisiis, Carolum Robustel et Natalem Le Loup or Barbou*, 1754, 2 vols., 12mo. A plate by Eisen, engraved by N. le Mire and a head-piece by the same artist, engraved by L. Legrand, this latter appears in both volumes.

Eaux-fortes of the plate exist.

MAUPERTUIS. ESSAI DE PHILOSOPHIE MORALE. *Berlin*, 1746, 12mo. A fleuron on the title-page by Eisen, engraved by Fessard.

MOISSY (DE). LES JEUX DE LA PETITE THALIE, ou Nouveaux petits drames dialogués sur des proverbes propres à former les mœurs des Enfans et des jeunes Personnes, depuis l'âge de cinq ans jusqu'à vingt, par M. de Moissy. *Paris*, 1769, 8vo. A frontispiece by Eisen, engraved by E. de Ghendt.

MONTCRESSON (CHARLES BOUTROUX DE). LE CULTIVATEUR À SON FILS, sur les inconvéniens du luxe et les avantages de l'agriculture. *Paris, Chez la Veuve Regnard et Demonville*, 1770. A head-piece by Eisen, engraved by Massard.

MONTESQUIEU (CH. SECONDAT DE). CONSIDÉRATIONS SUR LES CAUSES DE LA GRANDEUR DES ROMAINS ET DE LEUR DÉCADENCE, nouvelle édition, revue, corrigée et augmentée par l'Auteur, etc. *Paris, Guillyn or Huart*, 1748. 12mo. A fleuron on the title-page, a frontispiece and a head-piece by Eisen, engraved by De la Fosse.

MONTESQUIEU (CH. SECONDAT DE).
IL TEMPIO DI GNIDO nuovamente trasportato
de Francese in Italiano. *Parigi presso Prault*,
1767, 12mo. A title-page by Moreau le
jeune and one plate engraved by Legrand
after Eisen.

MONTESQUIEU (CH. SECONDAT DE).
LE TEMPLE DE GNIDE. Nouvelle Edition,
avec figures gravées par N. Le Mire des
Acad. de Vienne en Autriche et de Rouen,
d'après les dessins de Ch. Eisen, le texte
gravé par Drouët. *Paris, chez Le Mire*
graveur avec privilège du Roi, 1772, 8vo and
4to. A frontispiece, a title-page, the royal
arms of England as a head-piece to the dedi-
cation to George III, and 9 plates by Eisen,
engraved by N. le Mire.

These magnificent illustrations are some
of the finest Eisen ever drew.

A few very scarce sets of plates before
letters exist. The *eaux-fortes* are so rare that
a complete set may be regarded as unique
and would probably be valued at £500.

Some of these charming illustrations have “*remarques*” (*i.e.*, differences to denote an earlier state of the plate). One can find the frontispiece “before the rose”; the plate for the first “chant” exists before “the lowering of the drapery”; and that of the third “chant” with a “*remarque*” in the group of Graces; and that of the fourth “chant” “before the cloud.”

Some copies contain the plates before numbers. The second plate of “*Céphise*” bears the words “*embrassez-vous, elles croissent*” on some proofs, while others have “*La chaleur va les faire renaître.*” According to Cohen’s “*Guide*,” proofs with this latter legend are the ones to be sought after, and yet M. de Ricci remarks that the proofs before numbers he has seen, all bear the former wording.

For Eisen’s original drawings see note to next mentioned book. At the time of issue this book cost 6 livres (6 francs) subscription and 6 more livres on receipt of the work.

MONTESQUIEU (CH. SECONDAT DE).
 LE TEMPLE DE GNIDE ET ARSACE ET ISMÉNIE.
Paris, Didot et chez Bozarian et Déterville,
An. iii (1794), 4to, vellum paper. The same
 illustrations as in the 1772 edition, with 2
 plates by Le Barbier added.

Eisen's illustrations are pulled from re-
 touched copper plates, and are sometimes
 coloured; the painted plates the present
 writer has seen are printed in sanguine and
 subsequently coloured; they are very in-
 different.

M. R. Claude Lafontaine possesses a
 unique copy printed on vellum, which
 contains the 9 pencil drawings by Eisen,
 and Le Barbier's 2 sepia ones and all the
 plates, excepting one, before letters and the
 same suite coloured.

There are very rare copies published on
 large vellum paper, 4to.

MOREAU (HISTORIOGRAPHER OF FRANCE).
 BIBLIOTHEQUE DE MADAME LA DAUPHINE,
 No. i. Histoire. *Paris, Saillant et Nyon et*

Moutard, 1770, 8vo. A frontispiece drawn and etched by Eisen.

This pretty frontispiece representing Marie Antoinette crowned by the Graces, appears, with a different legend and very slight differences to the picture, in "Les Grâces."

See DE QUERLON.

This catalogue is not complete.

MUSÉE. HÉRO ET LÉANDRE, poëme de Musée. On y a joint la Traduction de plusieurs Idylles de Théocrite. Par M.M . . . C . . . (Moutonnet de Clairfons). *A Sestos et se trouve à Paris, chez Le Boucher*, 1774, 8vo and 4to.

A plate by Eisen, engraved by Duclos.

This book is usually added to the 1773 edition of "Anacréon."

ORAISON FUNÈBRE DU ROI ET DE LA REINE D'ESPAGNE (L'). A head-piece by Eisen, engraved by N. le Mire.

Below the vignette are signed the names of Ch. Eisen and N. le Mire. In the composition itself the signature of the engraver also appears, accompanied by the date 1760.

OVIDE. L'ART D'AIMER ET LE REMEDE D'AMOUR, traduction (en vers) d'Ovide, ornée de figures, *Amsterdam*, 1751, *small 8vo*. A frontispiece, one fleuron on the title-page and 3 plates; 2 of these are signed by Eisen, engraved by J. Tardieu and N. le Mire, and one plate is unsigned.

OVIDE. L'ART D'AIMER. *Londres (Paris)*, 1760. A frontispiece and 6 plates. The frontispiece is engraved by Martinet after Eisen.

OVIDE. LES MÉTAMORPHOSES D'OVIDE, en latin et en françois, de la traduction de M. l'abbé Banier, de l'Académie royale des inscriptions et belles-lettres, avec explications historiques. *Paris, Hochereau or Despilly, or Barrois, or Delalain or Guillyn*, 1767-1771, 4 vols., 4to. A decorative title-page, 3 frames round the dedication pages, 4 fleurons on the title-pages, 30 head-pieces, one tail-piece and 140 plates. Eisen designed 58 of the latter and these are engraved by N. le Mire, Le Veau,

Binet, N. de Launay, Baquoy, E. de Ghendt, N. Ponce, Massard, de Longueil, J. B. Simonet, L. J. Masquelier, L. Legrand, D. Née and J. F. Rousseau.

This book contains fine illustrations by nine artists: Boucher, Choffard, Eisen, Gravelot, Leprince, Monnet, Moreau, Parizeau and Saint-Gois and since their beautiful drawings were reproduced by the greatest engravers France possessed, the artistic value of the four volumes is remarkable.

A few copies of this book exist with the illustrations coloured, but they are not so fine as the uncoloured ones, for the plates were evidently only painted to please certain purchasers of the period and were not printed purposely for colouring.

The five publishers who shared the issue, had their own names printed in their respective copies; thus the first and correct edition is issued under five different publishers' names; all copies are of equal excellence, in spite of many collectors preferring "Hochereau."

In some copies liber 8 comes after liber 9.

“ Les Métamorphoses d’Ovide gravées sur les desseins des meilleurs peintres français. Par les soins des Srs. le Mire et Basan graveurs. A Paris, chez Basan rue du Foin S. Jacques. Le Mire rue S. Etienne des Grès, Avec privilege du Roi ” is engraved on the ornamental frontispiece that forms the half-title to vol. i. Thus we know that it is to Basan’s and Le Mire’s care that we owe one of the most magnificently illustrated French books of the eighteenth century.

A few copies on large paper exist and Renouard says they were printed after the others and that only 12 of them were issued.

There are sets of plates before letters and also 6 “ découvertes ” ones: Jupiter et Io; Diane surprise par Actéon; Calisto; Persée délivrant Andromède; Céphale et l’Aurore; and Pan et Syrinx; this last is least rare, but they all are very scarce.

There would appear to be only two copies in contemporary bindings that contain the plates before letters and the “ découvertes ”

ones. *Eaux-fortes* of the illustrations also exist, but owing to their size being smaller than that of the book, they are always re-margined for binding in.

Eisen's original drawings are in the Orly-Roederer collection at Rheims. There is a reissue which is such a marvellous imitation of the original that it would be easy for any but the most experienced to be deceived. Most of the plates are not quite so brilliant and the paper used is not so good as that of the first edition. But in many copies of the second edition the plates, or some of them, are of the first issue and not of the second. Vol. iv of this reprint bears the date 1770, whereas the last volume of the good edition is dated 1771, and in the third volume, page 215 has 209 printed in error in the reprint.

OVIDE. P. OVIDII NASONIS OPERA QUÆ SUPERSUNT. *Parisiis, Barbou, 1762, 3 vols., 12mo.* 3 frontispieces and 3 head-pieces by Eisen, engraved by Baquoy and de Longueil.

PALISSOT. LES PHILOSOPHES, comédie, en trois actes, en vers, par M. Palissot de Montenoy, le prix est de trente sols. *Paris, Duchesne, 1760, 12mo.* A fleuron on the title-page and 3 plates drawn and engraved by Eisen.

It would appear that the plates were published separately from the book, to be added to it by those who wished to do so, as some copies only contain the fleuron.

PÈRE AVARE (LE). *Paris, 1770, 3 vols., 12mo.* A frontispiece by Eisen, engraved by Lemire.

PESSELIER. FABLES NOUVELLES, par M. P. . . . *Paris, Prault, 1748, 8vo.* A frontispiece, a fleuron on the title-page and one head-piece.

The frontispiece is signed "Inventé par l'Auteur; dessiné par Eisen gravé par Le Bas 1747." The fleuron and the head-piece are also by Eisen, engraved by J. P. Le Bas.

PEZAY (LE MARQUIS DE). ZÉLIS AU BAIN, poème en quatre chants. *Genève* (1773), 8vo. A title-page, 4 plates, 4 head-pieces and 4 tail-pieces by Eisen, engraved by N. le Mire, J. Aliamet, de Longueil and De Lafosse.

Proofs before letters of the charming title-page, head-pieces and tail-pieces, exist. It is believed that first proofs are indicated as such by a manuscript mark of the author, "D. P." on the back of them, since the finest proofs bear this mark.

There are some large paper copies.

There is a second edition which only consists of 36 pages, instead of 43 like the first one; the plates are not quite so bright in this subsequent issue.

The original drawings by Eisen are in a copy belonging to Baroness Salomon de Rothschild.

PEZAY (LE MARQUIS DE). LA NOUVELLE ZÉLIS AU BAIN, poème en six chants. *Geneve et Paris, Merlin*, 1768, 8vo. An ornamental

title-page, 6 plates 6 head-pieces and 6 tail-pieces by Eisen, engraved by Aliamet, E. de Ghendt, de Longueil and Le Mire.

Only the plates for the first and sixth "chants" are new ones and are signed by Eisen, the others having already appeared in "Zélis au bain."

PEZAY (LE MARQUIS DE). LE POT-POURRI, épître à qui on voudra, suivie d'une autre épître par l'Auteur de Zélis au bain. *Genève et Paris, Sébastien Jorry, 1764, 8vo.* 2 plates, 2 head-pieces and 2 tail-pieces by Eisen, engraved by N. le Mire, Aliamet and de Longueil.

The illustrations exist in proofs before letters. There are large paper copies.

PEZAY (LE MARQUIS DE). LETTRE D'ALCIBIADE A GLICERE, BOUQUETIERE D'ATHÈNES, suivie d'une lettre de Venus a Pâris, et d'une épître a la maitresse que j'aurai, *Geneve et a Paris, Sébastien Jorry, Imprimeur-libraire, 1764, 8vo.* A plate, 3 head-pieces and 2 tail-

pieces by Eisen, engraved by de Longueil, Le Mire and J. Aliamet.

The plate, a head-piece and one tail-piece belong to "Lettre d'Alcibiade a Glicere." One head-piece and a tail-piece decorate "Lettre de Venus a Pâris" and there is a head-piece to "Epitre a la maitresse que j'aurai." The illustrations are charming, the head-pieces and tail-pieces are especially pretty.

There are large paper copies. This book has often been attributed to Dorat.

PEZAY (LE MARQUIS DE). LES TABLEAUX, suivis de l'Histoire de Mademoiselle de Syane et du Comte de Marcy. *Amsterdam et Paris, Delalain, 1771, 8vo.* A pretty title-frontispiece and one tail-piece by Eisen, engraved by E. de Ghendt.

PEZAY (LE MARQUIS DE). L'HEUREUX JOUR, epitre a mon ami. *Paris, Ve. Duchesne, 1768, 8vo.* A title-page, one plate, a head-piece and a tail-piece by Eisen, engraved by Massard and E. de Ghendt.

The plate is a particularly lovely one and is so finely engraved that in bright proofs the aerial perspective is remarkable. There are copies on large paper.

PHILIPPE. LE SPECTACLE DE L'HISTOIRE ROMAINE, depuis la fondation de Rome jusqu'à la prise de Constantinople par Mahomet II l'an de Jesus-Christ 1453. *A Paris, chez La Veuve Tilliard, Mérigot, La Veuve Desaint, Delalain, Nyon, Moutard, Lacombe, Ruault, Valade*, 1776, 4to. A map with a "cartouche" and 40 plates, 2 being folded; 3 plates are after Eisen, engraved by P. F. Tardieu and Louis Legrand. These plates also appear in the Abbé Millot's "Abrégé de l'histoire romaine."

The British Museum catalogue says: "Forty plates with explanations. Intended as a specimen or prospectus of the work, which does not seem to have been completed."

The author's full name is Etienne André Philippe de Pretot.

PIGMALION. A set of six fine plates by Eisen, 2 of which are unsigned and the others signed: "Ch. Eisen inv. Aliamet direxit. E. de Ghendt sculp." These plates were intended to form illustrations in an edition of Pigmalion but were never issued as such. Each plate bears the title "Pigmalion" and has "*A Paris chez Naudet Md. d'Estampes au louvre*" on the lower margin of the plate. There are proofs before letters of them. One plate exists only in *eau-forte* state and is "découverte."

PINDARE. LES GRÂCES, ode traduite par l'abbé Massieu. *Paris*, 1774, 8vo. 2 plates by Eisen, engraved by Essob (Bosse).

PLAUTE. MARCI ACCII PLAUTI COMŒDIÆ QUÆ SUPERSUNT. *Parisiis, Barbou*, 1759, 3 vols., 12mo. 3 frontispieces and 3 headpieces by Eisen, engraved by Lempereur and Aliamet; the frontispiece in vol. i is signed "Aliamet scul." and Eisen's name does not appear on it.

PLUCHE (NOËL). LE SPECTACLE DE LA NATURE ou Entretiens sur les particularités de l'histoire naturelle, qui ont paru les plus propres à rendre les Jeunes-Gens Curieux et à leur former l'esprit. *Paris, chez la Veuve Estienne, 1737-1755, 8 vols. in 9 parts, 12mo.* 9 frontispieces and 203 plates; most of these are folded ones. The frontispieces are by Ch. Eisen, P. P. Robert, Boucher, Le Bas, Canot and Cazes and are engraved by J. P. Le Bas.

POLIGNAC (CARDINAL DE). ANTI-LUCRETIUS, sive de Deo et Natura libri novem. *Paris, Coignard et Boudet, 1747, 2 vols., large 8vo.* A portrait, 10 head-pieces and 4 tail-pieces. P. F. Tardieu and De La Fosse engraved the head-pieces and tail-pieces after Eisen. One of the head-pieces is unsigned.

POLIGNAC (CARDINAL DE). L'ANTI-LUCRECE, poëme sur la religion naturelle composé par M. le Cardinal de Polignac; traduit par M. de Bougainville. *Paris, J.-B. Coig-*

nard, A. Boudet et Lemercier, 1749, 2 vols., 8vo. This edition contains the same illustrations as the one last mentioned.

There is a reissue of this work, published in Paris by Guérin in 1767, 2 vols., 8vo, containing reproductions of the illustrations in the 1747 edition.

PONCET DE LA GRAVE. PROJET DES EMBELLISSEMENS DE LA VILLE ET FAUXBOURGS DE PARIS; par M. Poncet de la Grave, Avocat au Parlement. *A Paris, chez Duchesne, libraire, rue S. Jacques, au-dessous de la Fontaine S. Benoit, au Temple du Goût.* 1756, 3 vols., 12mo. A frontispiece and one plate; this latter is by Eisen, engraved by Le Grand. The text is only printed on one side of the page, thus allowing the back of each one to remain blank for observations or suggestions of the reader.

POPE. LETTRE AMOUREUSE D'HÉLOÏSE À ABAILLARD. *See COLARDEAU.*

PORTEFEUILLE RÉCRÉATIF. 4to.

A book without a title-page but which has "Portef. récréatif, no. i." on the top right-hand side of each page that begins a new subject.

This book consists of a collection of stories, etc., and is illustrated by 36 plates and 2 head-pieces. Many pages have 2 compositions printed on them.

There are 11 illustrations and 2 head-pieces by Eisen; most of them are from Marmontel's "Chefs-d'œuvre dramatiques."

The above is a description of the particular copy examined, but it is quite possible that no two now in existence, have the same number of illustrations, for it would seem that it was a periodical, and according to the 1912 edition of Cohen's "Guide" each number contained 8 pages.

PUFFENDORF. INTRODUCTION À L'HISTOIRE MODERNE, GÉNÉRALE ET POLITIQUE DE L'UNIVERS, ETC. Commencée par le Baron de Puffendorf, augmentée par M. Bruzen de la

Martinière. Nouvelle edition, revûe, considérablement augmentée, corrigée sur les meilleurs Auteurs; & continuée jusqu'en mil [sic] septcent cinquante, par M. Grace. *Paris, Merigot, Grange, Hochereau, Robustel, Le Loup*, 1753-1759, 8 vols., 4to. A frontispiece, 8 fleurons on the title-pages, 36 head-pieces, and 23 tail-pieces, 32 initial letters and 26 maps. The frontispiece is by Eisen, engraved by Aliamet; 7 fleurons are also by Eisen and signed by the engravers L. Lemire, L. Lempereur, Aliamet and P. Martenasi; one fleuron is unsigned. Of the 36 head-pieces, 29 bear Eisen's name and are engraved by N. Le Mire, Ouvrier, Chedel, L. Lempereur, C. Baquoy, P. Martenasi, Martinagi, Pitre (Pitre Martenasi?), P. Aveline and De La-fosse. A head-piece containing a portrait is by another artist and the one above the dedication is unsigned; 5 other head-pieces are likewise unsigned but are undoubtedly drawn by Eisen.

The 23 tail-pieces are all by Eisen and are engraved by A. Garnet, Aliamet, N. Le Mire,

L. Legrand and P. Martenasie; 7 out of the number are repeated. The unsigned initial letters are in many cases alike. The head-pieces are pretty and depict historical scenes. The names of the publishers above mentioned, are those that appear on the title-page of vol. i; some of the other volumes do not bear Le Loup's name, and one of them has Merigot fils instead of Le Loup. There are large Holland paper copies.

Eisen's work which is engraved by N. Le Mire is known to exist in *eau-forte* and proof states; it is probable that the other illustrations by Eisen exist in the same states.

QUERLON (DE). LES GRACES: Recueil en Prose et en Vers par M. de Querlon. Prix 7 tt 10s. relié. *Paris, Nyon l'aine, Libre*. A title-page and 2 plates; one of these is invented and etched by Eisen.

This same plate appears as a frontispiece to "Bibliotheque de Madame la Dauphine" by Moreau, with the legend altered; there

are very slight differences in the shading of these two plates.

QUINTE CURCE. Q. CURTII RUFII DE REBUS GESTIS ALEXANDRI MAGNI LIBRI DECIM. *Parisiis Barbou*, 1757, 12mo. A frontispiece, 2 head-pieces and a tail-piece. The frontispiece, a head-piece and the tail-piece are by Eisen, engraved by L. Lempereur.

RAYNAL (THOMAS). HISTOIRE PHILOSOPHIQUE ET POLITIQUE. DES ÉTABLISSEMENS & DU COMMERCE DES EUROPÉENS DANS LES DEUX INDES, *La Haye, chez Gosse, Fils*, 1774, 7 vols., 8vo. 7 fine plates by Eisen, engraved by D. Née, de Longueil, Masquelier, Helman, Gaucher and N. de Launay. Each plate, excepting the one in vol. vi, is dated 1773.

First proofs are those which bear no indication of their position in the book. Proofs before letters exist. Vol. vii is the only one that bears: chez Gosse, Fils, on the title-page. There are Holland paper copies.

Reprinted at Maestricht by Dufour, 8 vols., 1774-1775, 8vo, containing copies of Eisen's plates.

M. Panhard mentions the following edition: La Haye, Gosse, 1774, 3 vols., 4to, containing 7 plates by Eisen, engraved by Baquoy, de Launay, de Longueil and Masquelier, and states that these plates were reduced for an 8vo edition.

RECUEIL DE SUJETS AGRÉABLES.

These little collections of plates are very numerous, and it is rare that any two copies are alike. The publishers of the eighteenth century were in possession of large numbers of copper-plates which had been employed for illustrating books, and in order, no doubt, to increase their profits, these were again used to issue numbers of small "recueils" of plates. The title-page does not always correctly describe the series of plates to which it belongs, and the decoration round the titles is generally from copper-plates which have been used for other works. The plates of

these collections are usually inferior, often printed from reversed copper-plates, and at times the artist's name is wrongly signed on them. The following are examples of some "recueils" which contain work by Eisen:

RECUEIL DE DIVERS PETITS SUJETS AGRÉABLES, d'après Eisen et autres Maîtres. *Se vend à Paris chez Basan, 8vo.*

RECUEIL DE PLUSIEURS SUJETS AGREABLES tirés de diverses pieces de litterature moderne. Dessinés par C. Eisen et graves par divers Maîtres. *Paris, chés les Associés, Rue St. Jacques, small 4to.*

PETITS SUJETS UTILES À DIVERS ARTISTES, *se vend à Paris chés Basan, 8vo.*

RECUEIL DE PETITS SUJETS et culs de lampe utiles aux artistes. *Paris, J. F. Chereau, 8vo.*

RICHARDSON. LETTRES ANGLOISES, OU HISTOIRE DE MISS CLARISSE HARLOWE. *Londres, Nourse (Paris), 1751-1752, 12 parts in 6 vols., 12mo. 21 illustrations; 13 of which are plates by Eisen and appear in the first six parts.*

The Abbé Prévost translated this book and the following edition also.

RICHARDSON. LETTRES ANGLOISES, OU HISTOIRE DE MISS CLARISSE HARLOWE, nouvelle édition, augmentée de l'Éloge de Richardson, des Lettres posthumes et du Testament de Clarisse, avec figures. *A Paris, chez les libraires associés, 1766. 14 parts in 7 vols., 12mo.* An unsigned portrait and 21 plates engraved by Duflos after those in the 1751-1752 edition.

In another issue: *Paris, 1776-1777, 7 vols., 12mo*, containing the 21 plates; those after Eisen are better reproduced than in the 1766 edition.

ROCHON DE CHABANNES. HEUREUSEMENT, comedie en un acte et en vers. Par M. Rochon de Chabannes. *Paris, Sébastien Jorry, 1762, 12mo.* A plate by Eisen, engraved by De Lafosse.

ROUSSEAU (JEAN-JACQUES). DISCOURS SUR L'ORIGINE ET LES FONDEMENTS DE L'INE-

GALITE PARMI LES HOMMES, par Jean Jaques [sic] Rousseau citoyen de Genève. *Amsterdam, chez Marc Michel Rey, 1755 and 1759, 8vo.* A frontispiece, a fleuron on the title-page and a head-piece; the frontispiece is signed "C. Eisen inv. D. Sornique sculp."

ROUSSEAU (JEAN-JACQUES). ÉMILE, OU DE L'ÉDUCATION, par J. J. Rousseau, citoyen de Genève. *La Haye and Amsterdam, Jean Néaulme, 1762, 4 parts in 2 vols., 8vo, and 12mo.* 5 plates by Eisen, engraved by L. Le Grand, J. J. Pasquier and de Longueil. 8vo copies are preferred.

The 2 plates engraved by de Longueil exist in the *eau-forte* state, and in proofs before letters and pagination. It is probable that the three other plates are also to be found in these states.

Four of the original pencil drawings on vellum are in the Orly-Roederer collection at Rheims.

There is a 12mo edition which is a reissue, published at the same date.

Another edition: *selon la Copie de Paris*. Avec Permission tacite pour le Libraire, 1762, contains 6 plates; 5 of these are copies of those by Eisen in the edition previously mentioned; they are engraved by Schley and Fokke.

ROUSSEAU (JEAN-JACQUES). ŒUVRES DE M. ROUSSEAU, de Genève, nouvelle édition, revue, corrigée et augmentée de plusieurs morceaux qui n'avoient point encore paru. *Neuchâtel*, 1764, 6 vols., 8vo. A portrait and 4 frontispieces; these latter are by Eisen, Gravelot, Cochin and Pigalle, engraved by Cochin, Lemire and de Longueil.

ROUSSEAU (JEAN-JACQUES). ŒUVRES DE J.-J. ROUSSEAU, nouvelle édition, revue, corrigée et augmentée de plusieurs morceaux qui n'avoient point encore paru. *Amsterdam*, chez Marc Michel Rey, 1766, 12 vols., 12mo. 22 plates; the 6 that illustrate "Émile" are by Eisen, engraved by Fritzsch.

SAINT-FOIX (POULLAIN DE). LETTRES TURQUES, revues, corrigées et augmentées. *Amsterdam, chez P. Mortier, 1750.* A title-page by Eisen, engraved by Sornique. A very scarce book.

SAINT-MARC. ŒUVRES DE MONSIEUR DE SAINT MARC. *Genève et Paris, chez Monory, 1775, 8vo.* A portrait, a title-page, one plate, 2 head-pieces and a tail-piece. The title-page, a head-piece and the tail-piece are by Eisen, engraved by Ch. Gaucher. The lovely title-page bears the date 1775; there exists a very scarce proof bearing the date 1772; also proofs in *eau-forte* state and before letters.

Holland paper copies exist.

SAINT-MARC. ŒUVRES DE M. DE SAINT-MARC. *Paris, de l'Imprimerie de Monsieur, (Didot), 1781, 3 vols., 8vo.* A title-page and a head-piece by Eisen and 4 illustrations by other artists. The title-page, which is the same as in the last mentioned book, bears the date 1781 in this edition.

SAINT-MARC. ŒUVRES DE MONSIEUR DE SAINT-MARC, de l'Académie de Bordeaux. Troisième édition, Dédiee au Roi de Suède. *Paris, de l'Imprimerie de Monsieur*, 1785, 2 vols., 8vo. A portrait, 2 plates, 3 head-pieces and 3 tail-pieces. A head-piece and one tail-piece are by Eisen, engraved by Gaucher.

SANDISSON (DE). LES AVENTURES D'ABDALLA, ou son voyage a l'isle de Borico. Traduction de l'Arabe. Nouvelle Édition, Ornée de figures en taille-douce. *La Haye et Paris, Musier*, 1773, 2 vols., small 8vo. 2 fleurons on the title-pages and 6 unsigned plates. One fleuron is engraved by Legrand after Eisen, the other is unsigned.

SELLIUS ET DUJARDIN. HISTOIRE GÉNÉRALE DES PROVINCES-UNIES. *Paris, Simon*, 1754-1770, 8 vols., 8vo. A frontispiece, 9 head-pieces, several maps with cartouches, and 18 portraits. The frontispiece and the head-piece above the dedication are by Eisen, engraved by Lempereur; some of the other head-pieces are by Eisen, engraved by Le Mire.

SIBERT (GAUTIER DE). HISTOIRE DES ORDRES ROYAUX hospitaliers de Notre-Dame du Mont-Carmel et de Saint-Lazare de Jérusalem. *Paris, Imprimerie Royale, 1772, 4to.* A portrait, a frontispiece, a fleuron on the title-page, 4 plates, 5 head-pieces and 4 tail-pieces. The frontispiece, 4 head-pieces (one of these bears the portrait of the Dauphin), and 3 tail-pieces are by Eisen, engraved by C. Baquoy, N. de Launay, de Longueil, E. de Ghendt and Massard; the 4 plates are signed "Ch. Eisen direc.," and the name of their respective engravers, who are C. Baquoy and de Longueil. The frontispiece is very fine and the whole book is published on a handsome scale.

The original drawings are in the Beckford copy of this book that is now in Florence, in the library of the late M. Horace de Landau. This copy also contains a set of *eaux-fortes*.

TACITE. CORNELII TACITI QUÆ EXSTANT OPERA recensuit J. N. Lallemand. *Parisiis,*

Desaint & Saillant. Typis J. Barbou. 1760, 3 vols., 12mo. 3 plates and 3 head-pieces by Eisen, engraved by L. Lempereur. Large paper copies exist.

TASSE (LE). AMINTA, FAVOLA BOSCAR-
ECCIA DE TORQUATO TASSO. *Parigi, Prault, 1768, 12mo. A title-page, a frontispiece and 9 head-pieces. The frontispiece is engraved by L. Legrand after Eisen.*

LA THERIACADE, poème héroïque
comique. 9 plates by Eisen.

THOMPSON. LES SAISONS, poème traduit
de l'anglois de Thompson. *Paris, Chaubert, 1759, small 8vo. A title-page, 4 plates and 4 tail-pieces by Eisen. These charming illustrations are engraved by C. Baquoy. Madame Bontemps translated the poem from the English.*

There remained over a large number of
copies of this edition which were published
by Pissot & Nyon, of Paris, with a new
title-page dated 1779.

THOMPSON. LES SAISONS, traduit de l'anglais de Thompson. 18mo. (*Paris, Cazin.*) Reductions of the illustrations in the 1759 edition.

THOYRAS (RAPIN DE). HISTOIRE D'ANGLETERRE, par M. Rapin de Thoyras, nouvelle edition. *La Haye*, 1749, 16 vols., 4to. A frontispiece, 43 head-pieces, some of these being alike, and 8 portraits. The frontispiece, 4 head-pieces and the portraits are unsigned. Eisen's name is signed below 26 head-pieces and these are in his early style and are rather coarsely engraved by B. Audran, A. C. Boucher, De Lafosse and P. F. Tardieu.

The head-pieces by Eisen exist in proof.

TIPHAIGNE DELA ROCHE. AMILEC, OU LA GRAINE D'HOMMES. 1753, 12mo. A fleuron on the title-page by Eisen, engraved by Sornique.

TURBEN. LES SONGES DU PRINTEMPS, par M. Turben. *Small* 12mo. A frontispiece

and one head-piece by Eisen, engraved by P. F. Tardieu de la Montagne. The frontispiece is dated 1750.

USSIEUX (D'). LES HÉROS FRANÇAIS, OU LE SIÈGE DE SAINT-JEAN DE LONE, drame héroïque en trois actes et en prose, suivi d'un précis historique de cet événement, par M. d'Ussieux. *Amsterdam et Paris, Lejai, 1774, 8vo.* A frontispiece by Eisen, very delicately engraved by Car. Gaucher.

USSIEUX (D'). LE DÉCAMÉRON FRANÇOIS, par M. d'Ussieux. *Paris, Costard et Dufour, 1772, 2 vols., 8vo.* 2 fleurons on the title-pages, 10 plates, 10 head-pieces and 10 tail-pieces by Eisen, Caresme, Clère, Desrais and Martini, engraved by Baquoy, Bradel, Delvaux, Fessard, Gaucher, Godefroy, Masquelier, Patas, Ponce and Mme. Ponce.

A fine edition beautifully illustrated. Large Holland paper copies exist.

Another edition: *Paris, chez Nyon, chez Belin, 1783, 2 vols., 8vo.*

The same fleuron on the title-page of each

volume, 10 plates, 10 head-pieces and 10 tail-pieces. A plate, one head-piece and a tail-piece are by Eisen, engraved by Car. S. Gaucher and L. Masquelier. The head-piece bears the date 1773. One plate and a tail-piece are unsigned. The same illustrations as in the last mentioned issue, excepting that the fleurons on the title-pages in this edition are the same in both volumes.

The original red crayon drawings by Eisen for the head-piece and tail-piece are in Sir David Salomons' collection; they are the reverse of the engravings and Eisen signed and dated them 1773, a year later than the date on the title-page of the book.

VADÉ. LA PIPE CASSÉE, poëme epitragi-poissardiheroicomique. *A la Liberté, chez Pierre Bonne-Humeur, avec permission du public*, 12mo. 4 head-pieces by Eisen, engraved by F. Aveline and D. Sornique.

The original pencil drawings are in the Orly-Roederer collection at Rheims.

Another edition: par M. Vadé. Troisième

edition. Enrichie de belles Vignettes en Taille-Douce. Le prix est de 24 sols. *A la Grenouilliere, et se trouve à Paris, chez Duchesne, 1755, 8vo*, also contains 4 head-pieces engraved by Aveline and Sornique after Eisen. Some copies of this later edition contain a portrait, but this may have been added.

VADE. ŒUVRES DE M. VADÉ, ou Recueil des Opéras-Comiques, Parodies et Pièces fugitives de cet Auteur avec les airs, rondes et Vaudevilles notés, nouvelle édition. *Paris, Duchesne, 1758, 4 vols., 8vo*. A portrait and 4 head-pieces. These illustrate "La Pipe Cassée," and are the same as those mentioned in the last book.

VILLETTE (DE). ÉLOGE DE HENRI IV, par M. le marquis de Villette. *Amsterdam et Paris, Delalain, 1770, 4to*. 3 head-pieces and 2 tail-pieces by Eisen, engraved by de Longueil and Simonet. The head-piece which is engraved by de Longueil exists in the *eau-forte* and in proof.

VILLETTE (DE). ÉLOGE HISTORIQUE DE CHARLES V, ROI DE FRANCE. *Paris, Grangé*, 1767, 4^{to}. A portrait, a fleuron on the title-page and 6 head-pieces or tail-pieces. The fleuron and the head-pieces and tail-pieces are by Eisen, engraved by Simonet.

VIRGILE. LES GÉORGIQUES DE VIRGILE, traduction nouvelle en vers françois, Enrichie de notes et de figures; par M. Delille, etc., troisième édition. *Paris, chez C. Bleuët*, 1770, large 8^{vo}. 5 pretty plates; 4 of these are by Eisen, engraved by de Longueil. The plates exist in several *eau-forte* states, and also before the numbers at the top of the frames.

Of this third and best edition, there are copies on Holland paper.

VIRGILE. LES GÉORGIQUES DE VIRGILE, traduites en vers français par Jacques Delille, avec des notes et des variantes. *Paris, Bleuët*, an XI (1803), 18^{mo}. A frontispiece and 4 plates. Reductions of the plates in the last

mentioned edition, they are engraved by Villeray. Some copies were printed on large vellum paper.

VOLTAIRE. LA HENRIADE, nouvelle édition. *Paris, veuve Duchesne, Saillant, Desaint, Panckouke et Nyon, libraires (imprimerie Barbou), (1769-1770), 2 vols., 8vo.* A title-page, a frontispiece, 10 plates and 10 head-pieces by Eisen, engraved by de Longueuil. The title-page and one head-piece are unsigned. There are no illustrations in vol. ii. Holland paper copies exist.

There are *eaux-fortes* and proofs before letters of all the illustrations. There exist complete sets of artist's proofs of the plates, and the title-page before engraved text; of this latter only one or two proofs are known. Proofs of the head-pieces on octavo sheets were issued at the period, with ten sheets sewn together by a stitch on the lower margin.

In spite of Voltaire's complimentary letter to Eisen in vol. i, these plates do not rank

among the artist's best work. Republished, containing the same illustrations in an inferior state in 1775 as second edition, and in 1780 as third edition.

The original pencil drawings by Eisen are in the possession of M. Beraldi.

VOLTAIRE. ŒUVRES DE M. DE VOLTAIRE, nouvelle édition, considérablement augmentée, enrichie de figures en taille-douce. (*Paris*), 1751, 11 vols., 12mo. 26 plates by Eisen, engraved by Aliamet, Aveline, Chenu, Baquoy, N. le Mire, Le Grand, Beauvais, A. Maisonneuve, Pelletier, Pasquier, Sornique, Tardieu, de Surugue and Menil. Another edition containing the same illustrations: *Paris*, 1757, 20 vols., 8vo.

WALSH (W.). L'HÔPITAL DES FOUS, traduit de l'anglois. *Paris*, Sébastien Jorry, 1765, 8vo. A plate, one head-piece and a tail-piece by Eisen, engraved by Delafosse. There are copies on large paper. This translation is by de Flotte.

YOUNG. ŒUVRES, traduites de l'anglais par M. Le Tourneur. *Paris, Lejay*, 1769-1770, 4 vols., 8vo. A portrait by Saint-Aubin, and 3 plates by Eisen and Marillier.

ZACHARIE. LES QUATRE PARTIES DU JOUR, poëme traduit de l'allemand de M. Zacharie. *Paris, Musier Fils*, 1769, 8vo. An allegorical frontispiece, 4 plates and 4 headpieces by Eisen, engraved by C. Baquoy. The pagination jumps from 144 to 149 without any break in the text.

A very charmingly illustrated book of which there are copies on large paper. It is translated by Müller from the German.

Another edition, *Paris, chez Nyon l'aîné*, 1781, 8vo, contains the same illustrations.

The same plates also appear in a free translation which the Abbé Aleaume made of this poem: *Paris, Leprieur*, 1773, 8vo.

ZANNONI (RIZZI). ATLAS HISTORIQUE ET GÉOGRAPHIQUE DE LA FRANCE ANCIENNE ET MODERNE par Rizzi Zannoni. *A Paris*,

1764, 4^{to}. Many maps and a fine frontispiece;
 this latter is by Eisen, engraved by Sornique.
 The same plate with the text below it altered,
 appears in "l'Europe illustre." See DREUX DU
 RADIER.



C. Eisen inv. et f. 1763.

N. Le Mire sc.

LIST OF PLATES

All the reproductions are practically the size of the originals, unless otherwise stated.

The frontispiece of Vol. II of "Contes et Nouvelles en Vers" by La Fontaine, 1762, 2 vols. 8vo, engraved by E. Ficquet after Vispré, forms the frontispiece to this book.

A proof before artists' signatures of the title-page of "Œuvres de Monsieur de Saint Marc," 1775, 8vo, designed by C. Eisen, engraved by Ch. Gaucher, is here used as a half-title.

The head-piece to "The Life of Eisen" is one from "Mes Fantaisies" by Dorat, 1768, 8vo, designed by C. Eisen, engraved by E. de Ghendt.

A tail-piece from "Les Baisers," by Dorat, 1770, 8vo, drawn by C. Eisen, engraved by N. de Launay, forms the tail-piece to "The Life of Eisen."

The vignette heading "The Art of Eisen" is a head-piece from "Fables et Contes" by Gellert, 1754, 12mo, designed by C. Eisen, engraved by D. Sornique.

A proof of the tail-piece from "Océanie à Antoine" by Dorat (1766), 8vo, drawn by C. Eisen, engraved by Aliamet, is here used as a tail-piece to "The Art of Eisen."

The head-piece to "Chant IV." of "Œuvres de M. Boileau Despréaux," 1747, 5 vols., 8vo, drawn by C. Eisen, here appears as head-piece to "Catalogue of books illustrated by Charles Eisen."

The head-piece to "Chant II." of "La Christiade," by La Baume Desdossat, 1753, 6 vols., 12mo, drawn by C. Eisen,

engraved by N. le Mire, is here used as a tail-piece to "Catalogue of books illustrated by Charles Eisen."

1. Title-page for "Almanach de Normandie," 1752, 24mo, invented by C. Eisen, engraved by N. le Mire. It is not certain that this title-page was ever published in the almanack.
2. Plate from "Une Œuvre Suivie" by C. Eisen, *circa* 1753, 4to, drawn and etched by C. Eisen. Reduced.
3. Proof of a plate from "Almanach des Bestes," 1758, 48mo, engraved by D. Sornique after C. Eisen.
4. Proof of a plate from "Almanach des Bestes," 1758, 48mo, by C. Eisen, engraved by N. le Mire.
5. Title-page of "Les Saisons" by Thompson, 1759, small 8vo, engraved by C. Baquoy after Ch. Eisen.

6. Illustration to "La Fiancée du Roi de Garbe," one of the "Contes et Nouvelles en Vers," by La Fontaine, 1762, 2 vols., 8vo, by C. Eisen.
7. Frontispiece from "Atlas Historique et Géographique de la France" by Zannoni, 1764, 4to, engraved by D. Sornique after C. Eisen. Reduced.
8. Title-page from "Les Tourterelles de Zelmis" by Dorat (1766), 8vo, designed by C. Eisen, engraved by de Longueil.
9. Head-piece to "Nancy" by Baculard d'Arnaud, 1767, 8vo, engraved by E. de Ghendt after C. Eisen. This book forms part of "Les Épreuves du Sentiment," by the same author.
10. Plate from "L'Heureux Jour" by de Pezay, 1768, 8vo, engraved by Massard after C. Eisen.
11. Proof of a plate in "Les Métamorphoses d'Ovide," 1767-1771, 4 vols., 4to, en-

graved by N. le Mire after C. Eisen.
Slightly reduced.

12. Proof of the title-page of "Narcisse dans l'Isle de Vénus," by Malfilâtre (1769), 8vo, engraved by E. de Ghendt after C. Eisen.
13. Plate from "Les Quatre Parties du Jour" by Zacharie, 1769, 8vo, engraved by C. Baquoy after C. Eisen.
14. Frontispiece of "Les Baisers" by Dorat, 1770, 8vo, drawn by C. Eisen, engraved by de Longueil.
15. Proof of a head-piece in "Les Baisers" by Dorat, 1770, 8vo, engraved by D. Née after C. Eisen.
16. Frontispiece of "Bibliothèque de Madame la Dauphine No. I. Histoire" by Moreau, 1770, 8vo, drawn and etched by C. Eisen.
17. Tail-piece from "Lettres d'une Chanoinesse de Lisbonne à Melcour" by Dorat, 1770, 8vo, engraved by Massard after C. Eisen.

18. Tail-piece from "Poésies Pastorales" by Léonard, 1771, 8vo, engraved by E. de Ghendt after C. Eisen.
19. Proof before letters and number of a plate in "Le Temple de Gnide" by Montesquieu, 1772, 8vo and 4to, engraved by N. le Mire after C. Eisen.
20. Red crayon drawing for a tail-piece of "Le Décaméron François" by d'Ussieux. By C. Eisen.
21. Tail-piece from "Le Décaméron François" by d'Ussieux, 1772, 2 vols., 8vo, engraved by Masquelier after C. Eisen.
22. Plate from "Adelson et Salvini" by Baculard d'Arnaud, 1772, 8vo, unsigned, but by C. Eisen. This book forms part of "Les Épreuves du Sentiment," by the same author.
23. Tail-piece from "Anacréon, Sapho, Bion et Moschus," 1773, 8vo and 4to, engraved by Massard after C. Eisen.

24. Title-page from "Zélis au Bain" by de Pezay, (1773), 8vo, engraved by N. le Mire after C. Eisen.

25. Proof of a plate in "Histoire Philosophique et Politique des Établissements & du Commerce des Européens dans les Deux Indes" by Raynal, 1774, 7 vols., 8vo, engraved by de Longueil after C. Eisen. Slightly reduced.

26. Proof of the fleuron on the title-page of vol. i of "Tarsis et Zélie" by Levayer de Boutigny, 1774, 3 vols., 8vo, engraved by D. Née after C. Eisen.

27. Proof of the title-page of "L'Art d'Aimer" by Bernard, 8vo, engraved by C. Baquoy after C. Eisen. This plate is dated 1775.

28. Plate from "Les Sens" by Du Rosoi, 1766, 8vo, engraved by de Longueil after C. Eisen.

29. Proof before letters of the title-page of "Mes Fantaisies" by Dorat, 1768, 8vo, engraved by de Longueil, after C. Eisen.
30. Proof of a plate in "Les Métamorphoses d'Ovide," 1767-1771, 4 vols., 4to, engraved by N. le Mire after C. Eisen. Slightly reduced.
31. Pencil drawing by C. Eisen for the plate in "L'Heureux Jour" by de Pezay, 1768, 8vo. (For engraving, *see* plate No. 10.)

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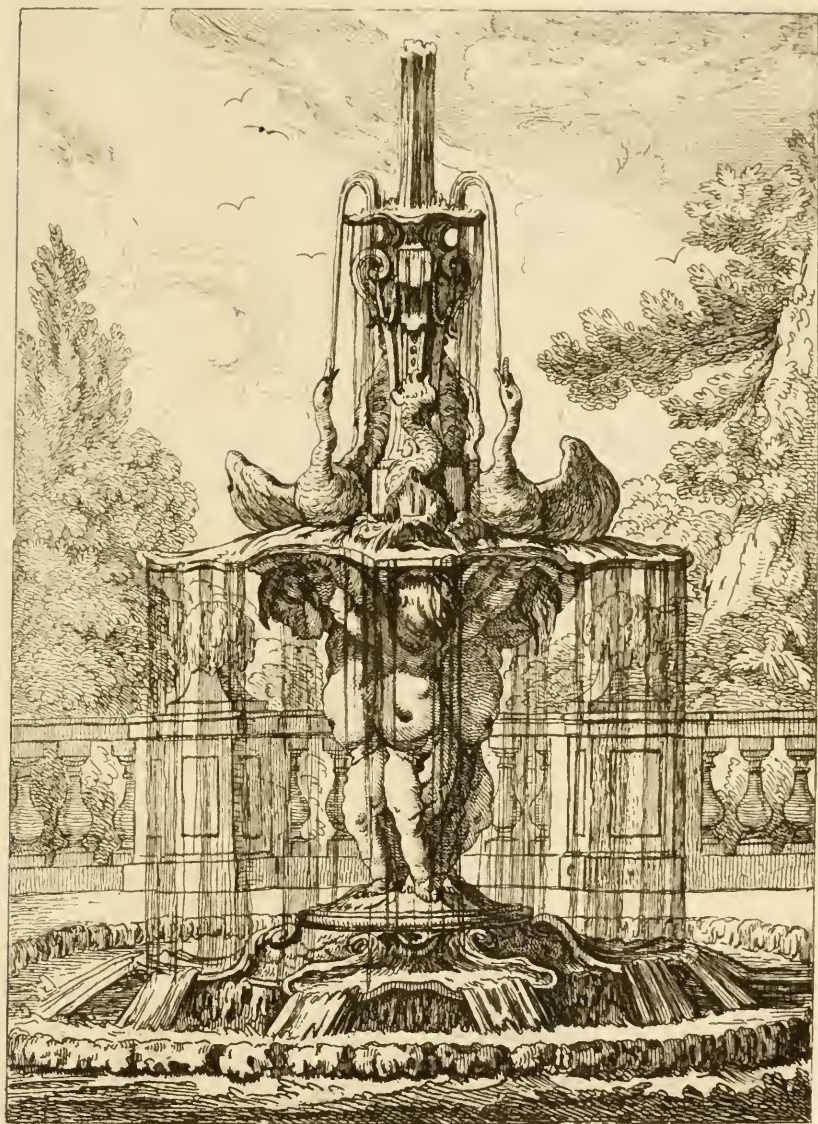
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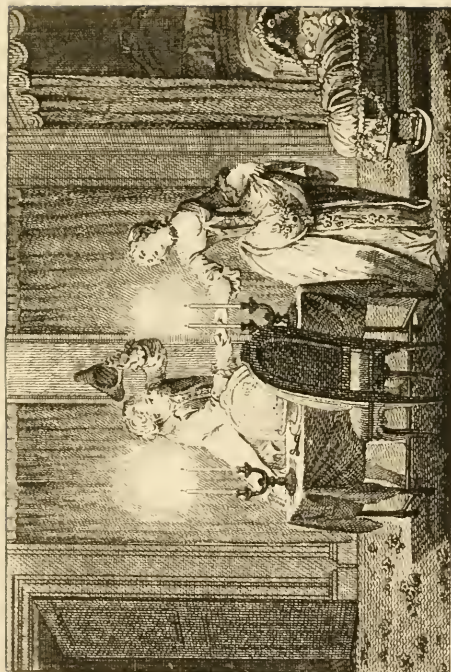


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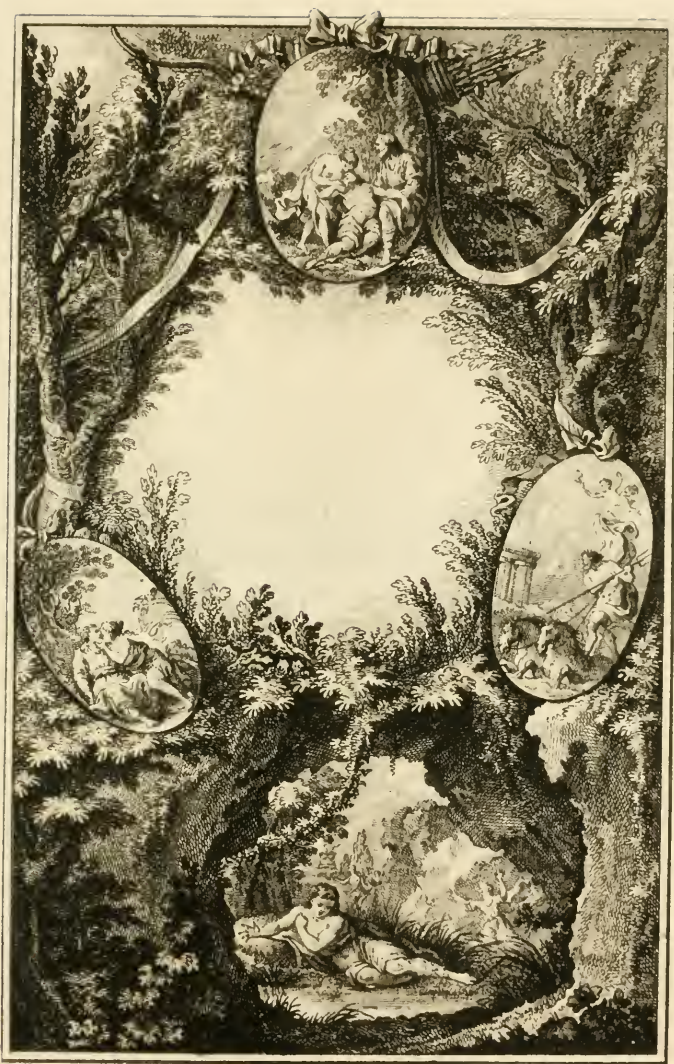
D'un ail tranquille et sans rancœur
Nous pourrions voir le jour se lever,
Dans le jour nous n'avons rien à lui
Dont la vertu puisse se plaindre.



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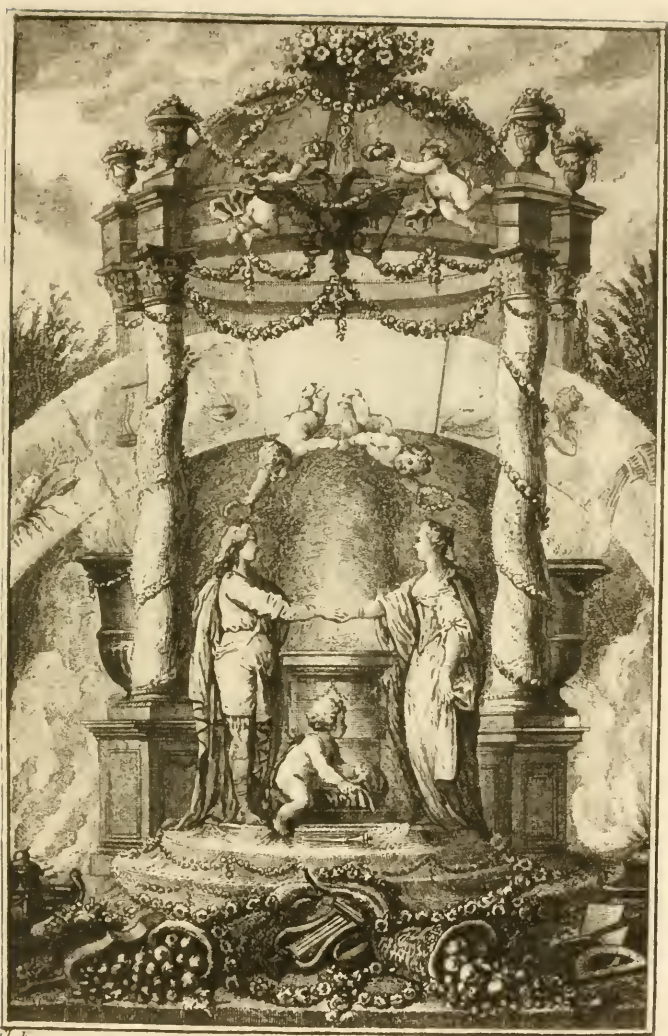
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